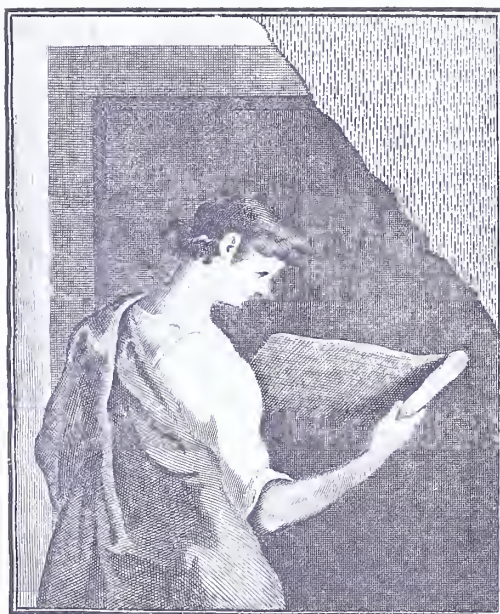


THE
ARCHITECTURAL
REVIEW

CAXTON HOUSE WESTMINSTER

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THE ARCHITECTURAL REVIEW

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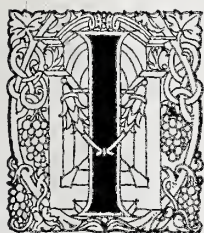


THE STAIRCASE FROM THE FIRST FLOOR, CARDIFF CITY HALL. LANCHESTER AND RICKARDS, ARCHITECTS.

Photo: T. Lewis.

Notes of the Month.

A Collection of China—The Royal Gold Medallist, 1908—The Statues at the British Medical Association Building.



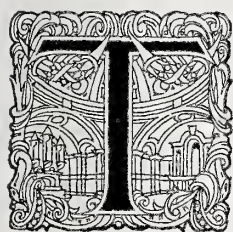
It must be an almost unique circumstance that a collection of china made two hundred years ago, to which, since the time of the original owner, practically nothing has been added, should be exhibited before its dispersal.

Francis Gwyn, born in 1648, who served Charles II. and Queen Anne, must have been a discerning collector, with the same fine enthusiasm for china which Pepys had for books and engravings. It is odd that though he was so long a contemporary of Pepys, and moved in the same circles, there is no reference to him in the Diary. His collection, long unknown and disregarded, has now come into the market, and until the end of July is on exhibition at 11, Kensington Square. All who delight in china of the most attractive periods will be wise to see it there.

The crown of the collection is the Ming bowl. The Ming period lasted from 1368 to 1647, and the Ming bowl is almost unique. It is mounted in a silver-gilt frame of Tudor design, *circa* 1575, and must therefore have been a treasured possession of someone in England more than a hundred years before Francis Gwyn acquired it.

There is also a large series of Kang-hsi period china (1662-1723), which doubtless reached Gwyn by the then ordinary trade channels of the merchant venturers. Messrs. Owen Grant are also exhibiting some fine specimens of eighteenth-century furniture which are worth a visit apart from the china.

* * * * *



THE presentation of the Royal Gold Medal to M. Honoré Daumet, the distinguished French architect, took place at the R.I.B.A. on Monday, June 22. M. Daumet was born in Paris on October 3, 1826; consequently, he is

eighty-two years of age. He began his architectural career as a pupil of Blouet and Gilbert, and was awarded the Grand Prix de Rome in 1855. His principal works as an architect include the Palais des Facultés and the Palais de Justice at Grénoble, the Palais de Justice, Paris (which he carried out in collaboration with Duc), the Chapel "Ecce Homo" at Jerusalem, the Chapel and Pensionnat for the Dames de Sion at Paris and Tunis, the restoration of the Château de Chantilly for the Duc d'Aumale (of which we give a view), and the works at the Château of Saint-Germain and at Saint-Pierre at Vienne. M. Daumet's work at Chantilly and at the Palais de Justice is highly

esteemed by his French colleagues, by whom he is held in great honour, both for the nobility of his character and the refinement of his work. M. Daumet has been the recipient of various honours, not only from his own countrymen, but from abroad. By the unanimous vote of all the nations represented on the Permanent Architectural Congress Committee, he was elected to be their president. He is a member of the Académie des Beaux-Arts, of the Institut de France; Inspector-General of the Civil Buildings, Paris; vice-president of the Council of Architecture to the Court of Appeal, Paris. He is a Commander of the Legion of Honour, and a past-president of the Société Centrale des Architectes Français. His services on behalf of the educational side of architecture in France have been remarkable. No fewer than nine of his pupils have taken the

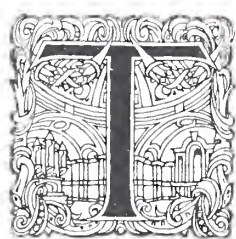


M. HONORÉ DAUMET, ROYAL GOLD MEDALLIST, 1908.



THE CHÂTEAU DE CHANTILLY, AS RESTORED BY M. HONORÉ DAUMET FOR THE DUC D'AUMALE.

Grand Prix de Rome, among them being M. Ch. Girault, the architect of the Petit Palais, Paris. M. Daumet was elected Hon. Corresponding Member of the Institute in 1886.



THE fig-leaf controversy is renewed in an acute form by the nude figures which Mr. Jacob Epstein has executed for the new building of the British Medical Association at the corner of the Strand and Agar Street. The *Evening Standard* and *St. James's Gazette* started on June 19 to call loudly for their removal, and Father Bernard Vaughan and other notable art critics have joined in the outcry. The *Times* has thundered in the opposite sense, and is supported by many artists and critics of light and leading. The *Evening Standard* calls upon the London County Council or the police to remove the offending figures, but with the legal or judicial aspect of the case we are not concerned: "The law is open and there are deputies, let them implead one another."

It is, of course, very easy to dismiss an outcry of this sort as the raging of the Philistine, but we are not clear that so summary a dismissal entirely meets the present case. No one but Mrs. Grundy will say that the representation of the nude, given suitable treatment, is improper for the public eye

or unsuitable for the external decoration of buildings. To those who do object to the nude there are but two alternatives: to hustle half the great sculpture of antiquity into a room labelled "men only," or to order a supply of tin fig-leaves. We imagine neither alternative is considered seriously by any save those whose minds are prurient to the point of disease.

The question of the precise treatment of the nude seems, however, somewhat pertinent. The correspondent of *The Times*, who paid an official visit to the building, gives a catalogue of the statues. We comment on one only. "The statue of 'Maternity' represents a woman in pregnancy." It is true that there is more than one Italian picture of the meeting of the Blessed Virgin and Elisabeth which depicts the physical aspect of pregnancy; but, when this aspect is reduced to the nude in the round, and used as an external decoration, we think the realism is somewhat too robust. If no Government is wise or stable that does not rest upon the consent of the governed, so no public art is wise or permanent in its appeal which does not win the consent of a reasonable majority of cultivated men and women.

Modern England is neither Ancient Greece, nor Italy during the Renaissance, nor modern France. We would ask whether the game of "Embêter les Anglais" for the sake of a physiological detail (not in itself lovely) is going to serve the art of Architecture. In art, as in theology, the Pauline

attitude, that all things may be lawful but are not thereby made expedient, seems a sound one.

It would seem, moreover, that the controversialists on the side of Mr. Epstein, and notably Professor C. J. Holmes, are driven to a degree of praise for the figures in question which in a quieter mood they would hesitate to accord. For Mr. Holmes to talk of them as in "the grave heroic mood of pre-Pheidian Greece," and to say that "of all the work done in England of recent years, I know none that is more truly living, scholarly, and monumental," seems to us quite excessive. The passionate advocacy of "Art for Art's sake" appears to have blinded his judgment. While we do not share the view that nudity is indecency, and entirely agree that there is no flavour of the lascivious in Mr. Epstein's figures, we are not satisfied with so negative a virtue. It seems reasonable to ask that the representation of the nude shall be beautiful; it is not enough that it should be frank.

The quality which Mr. Epstein's apologists claim as austerity, we should describe as brutality. The pre-Pheidian sculpture lacked certain technical knowledge of the round and was hampered by unifacial traditions and the like, but it strove at least to represent beauty and the finest human types it knew. Mr. Epstein may be presumed to have all technical knowledge, and deliberately to have grafted the archaism of unloveliness on to the extreme realism of the modern Germans.

It is not to ancient Greece but to modern Germany that we may look for the influences which have given to some of the heads of the Strand statues the facial angle of criminality, and have produced such crude masses of bunched muscle. On modern buildings in Dresden and Munich one may see just this sort of figure. That pre-Pheidian influences are at work in Germany is also true (the work of Ludwig Tuaillon is an example), but we can see no evidences of it in the Strand statues. Even assuming, however, the desirability of the sculpture *qua* sculpture, it is at least arguable that the art which exalts realism to the point of brutality is unsuitable for the outside of a public building. No one would, for example, deny the immense power of Rodin's little figure (in the Luxembourg) of the old woman with withered and pendulous paps, but few would recommend so painful a *tour de force* for the external decoration of a public building.

There remains the important question as to whether the figures are satisfactory from the architectural point of view. We think not.

There is, it is true, a certain harmony between these Strand sculptures and the building; they are both brusque and vigorous, and in neither is there much suavity or tenderness. (This one

understands as a protest against the sugariness of most of our modern work.) But beyond this the harmony does not go. To take the four figures on the Strand frontage—which have been exposed long enough to give anyone time to judge for himself—it is difficult to find anything in sculpture more restless or less in harmony with the severe lines of the building. They are very ill-contrived to fill the awkward spaces left for them. If importance is to be attached to the pre-Pheidian plea, one is entitled to look for some flavour of the Greek spirit in the setting of the figures. Greek sculpture was almost invariably used in architectural settings, in metopes, in pediments, in friezes, in drums at the bases of columns as at Ephesus, and always filled the space assigned to it as a sword to its sheath. If it was a metope to be filled, the composition fitted to the square bounding lines; if a pediment, the triangle—most difficult of all shapes—became the background of some ordered scene, some arrangement so inevitable that one forgets to wonder at the cunning of the arrangement; and the sculpture is always in some curious way subdued to the architecture.



CARVED OAK PANEL FOR A DOOR.
MARK ROGERS, JUNR. *Royal Academy Exhibition, 1908.*

The Committee for the Survey of the Memorials of Greater London.



By the courtesy of the proprietors and the editor of *THE ARCHITECTURAL REVIEW*, and by the request of the Committee for the Survey of the Memorials of Greater London, I shall endeavour to give briefly each month some account of the activities of the Committee, and incidentally it may be possible, with the help of those who are interested, to collect the many stray items of

current news concerning London's topography which are otherwise so easily dispersed, and once lost so difficult to recover.

The passing of the old and the birth of the new remind us of that inevitable change which overtakes everything, to-day as it has always done. And in those centres of human activity—the town and the city, where the needs of modern life are most insistent, the reminder is so nearly continuous that it becomes an almost constant companion of our thought, clad in the grey cloak of a somewhat worn-out philosophy. It is fortunate, perhaps, that the birth of the new absorbs the greater part of the public interest; and yet to how profound an extent does an intelligent interest in modern life depend upon an appreciation of what has gone before, with its accompanying regret! It is an axiom of human history, and no new observation to the architect, that in the past is the storehouse of our learning, and that the future is but the harvest from the old seeds sown, by ourselves, afresh. For this reason alone, then, if for no other, it behoves us to be on our guard lest we lose in the rapid change all record of that old-time beauty in which we have often delighted and which we still would cherish.

We need to be reminded sometimes that London in the past was a strikingly beautiful city. Mr. Philip Norman, in his preface to our ninth monograph, "Crosby Place," has truly said that "throughout the Middle Ages London was one of the most beautiful towns in Christendom." Almost entirely has that mediæval city vanished, and not alone by the "ruines of time" which Spenser lamented in his verses to Verlame. The Great Fire of 1666 indeed made widespread havoc, but it is the steady and continual destruction of the



DOORWAY, CHEYNE HOUSE, CHELSEA.

Photo: Survey Committee.

housebreaker to which we owe the disappearance of the buildings which escaped that disaster, and of the seventeenth and eighteenth century work which would otherwise be with us still. Yet in spite of everything much remains, much that by its beauty of design, its historical significance, or its literary and other associations, awakens our interest and calls forth our admiration. These are the things which our Survey Committee sets out to record, and to record in a manner in every way worthy of London and its traditions.

Since 1894, when the Committee began its labours, a great deal of work has been done, and many interesting monographs have been published on special buildings. The "Survey" work proper, however—that is, the systematic record of all old work in given parishes—which was begun with enthusiasm under the auspices of the London County Council, had produced till recently only one volume, that dealing with the parish of Bromley-by-Bow. But organised work has now begun anew in the parish of Chelsea, the first volume of which will be published this year, and help is being solicited towards the preparation of books on the parish of St. Helen, Bishopsgate, and those of Hampstead and Highgate. Already, too, a

large number of photographs have been made of the charming houses in the neighbourhood of Smith Square, Westminster, and it needs only a short but energetic campaign to add the necessary architectural drawings, and so bring them up to the completeness required for publication.

I shall hope to deal with the various schemes of work in progress in rather more detail next month; but for the information of non-members, and the reminder of some of our active committee, I would explain that our publications are issued free to all members, the active members giving their work and the honorary their subscriptions as a return. There is much to be done in the way of immediate record, and much more in the vigilant watching for the danger which threatens all old buildings—at times when it is least expected—so that photographs and drawings can be made before the opportunity has gone. It is in the belief that there must be, in the immense population of London, a very large number of persons who are as yet unavowed friends to their work that the members of the Survey Committee are preparing their scheme on a large—indeed a monumental scale, which, with adequate support, may be completed at no distant date.

WALTER H. GODFREY.

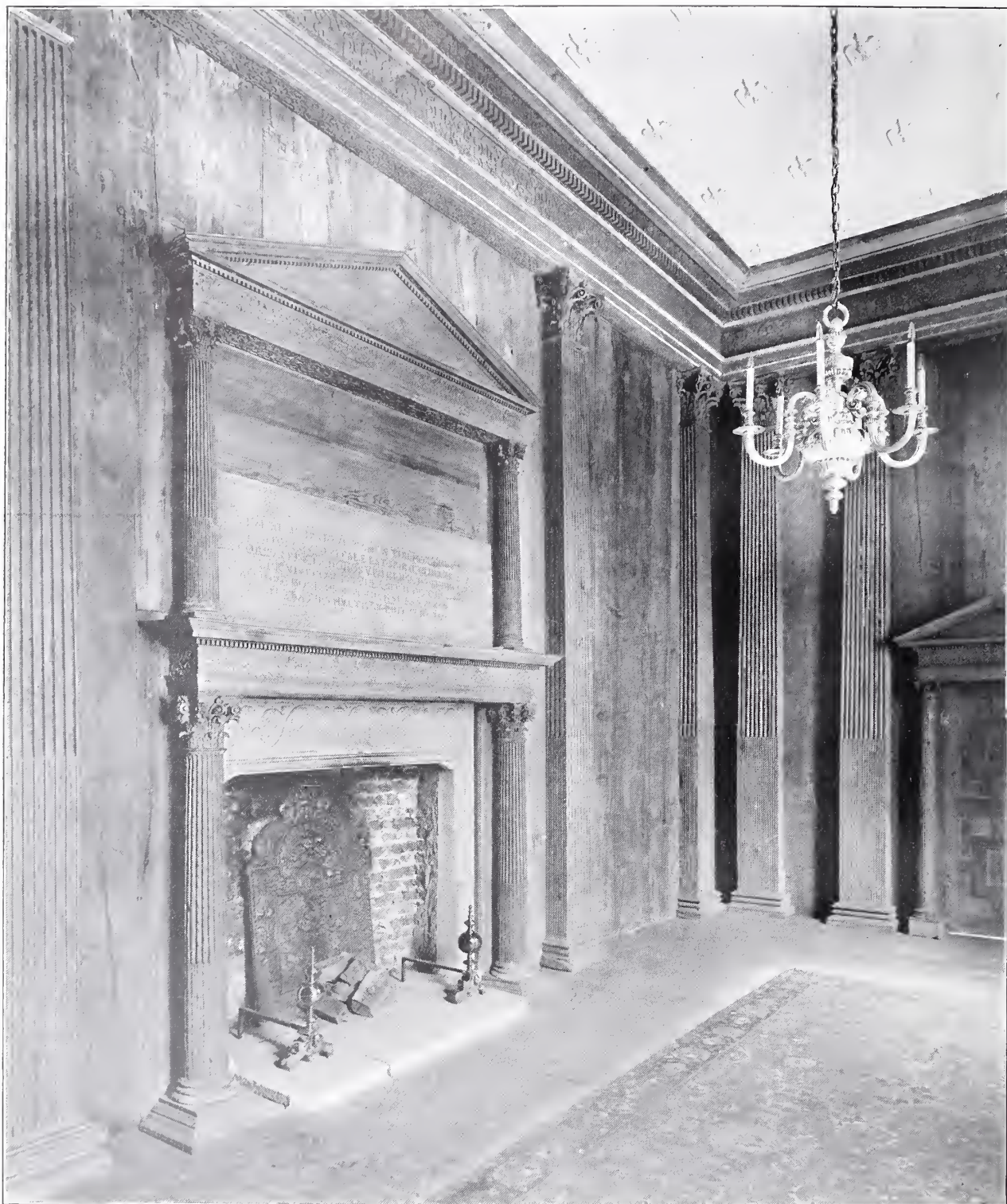


TAYLOR AND RANDOLPH BUILDINGS, OXFORD.

From a Photo.

The Practical Exemplar of Architecture.

XXIV.



PANELLED ROOM, ATTRIBUTED TO INIGO JONES.

Photo: Arch. Review Photo Bureau.

THE room illustrated by the accompanying drawings and photographs is at present in the showrooms of Messrs. Hindley & Wilkinson, re-erected with some slight variations from its original state. The drawings give the original version.

The room is attributed to Inigo Jones, and was found in a farmhouse in Bedfordshire so built in that it was with great difficulty removed. The pinning, nailing, &c., was all done from the back, and suggests the idea that the casing which contained the panelling was built around it.



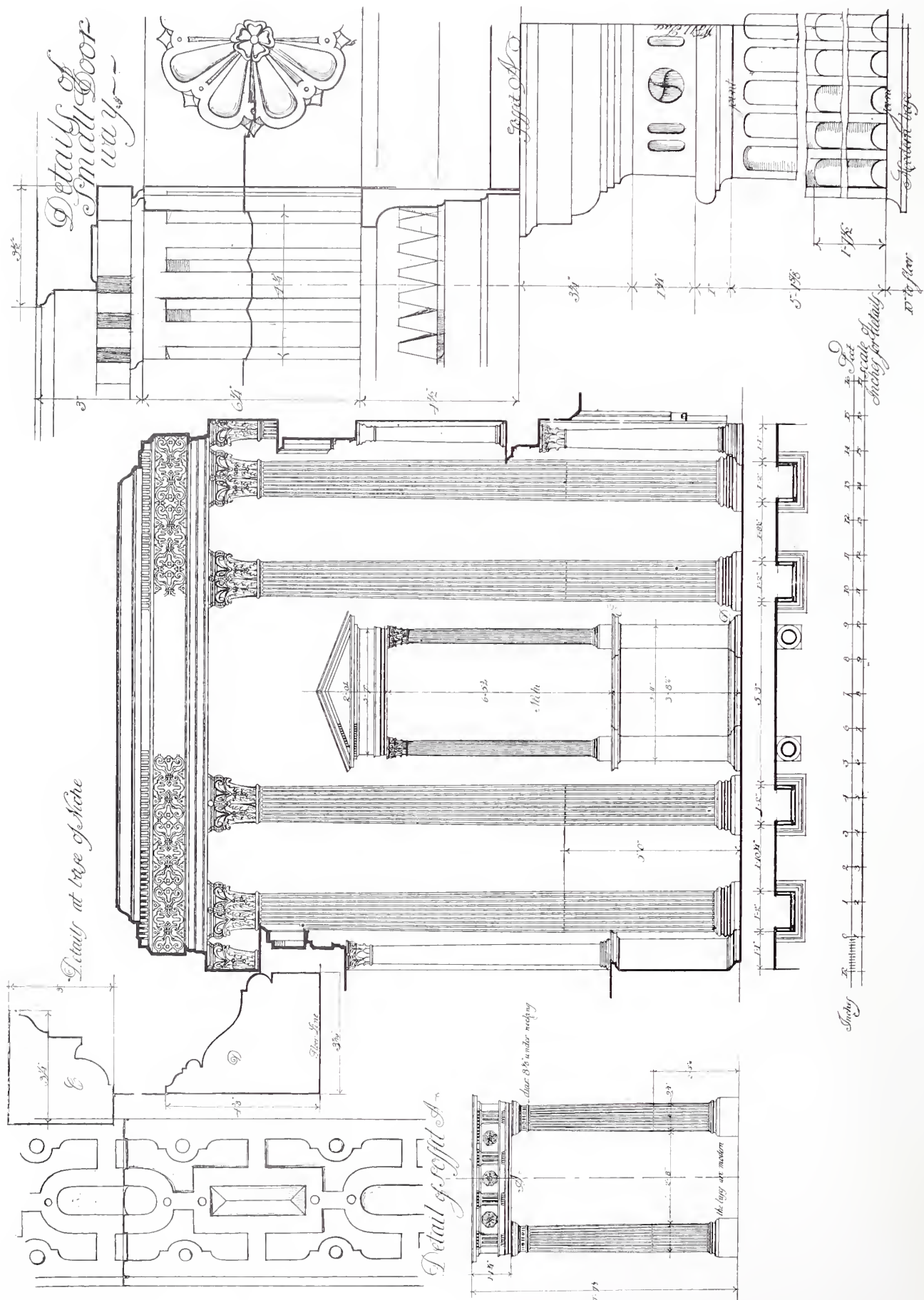
Photo: Arch. Review Photo. Bureau.

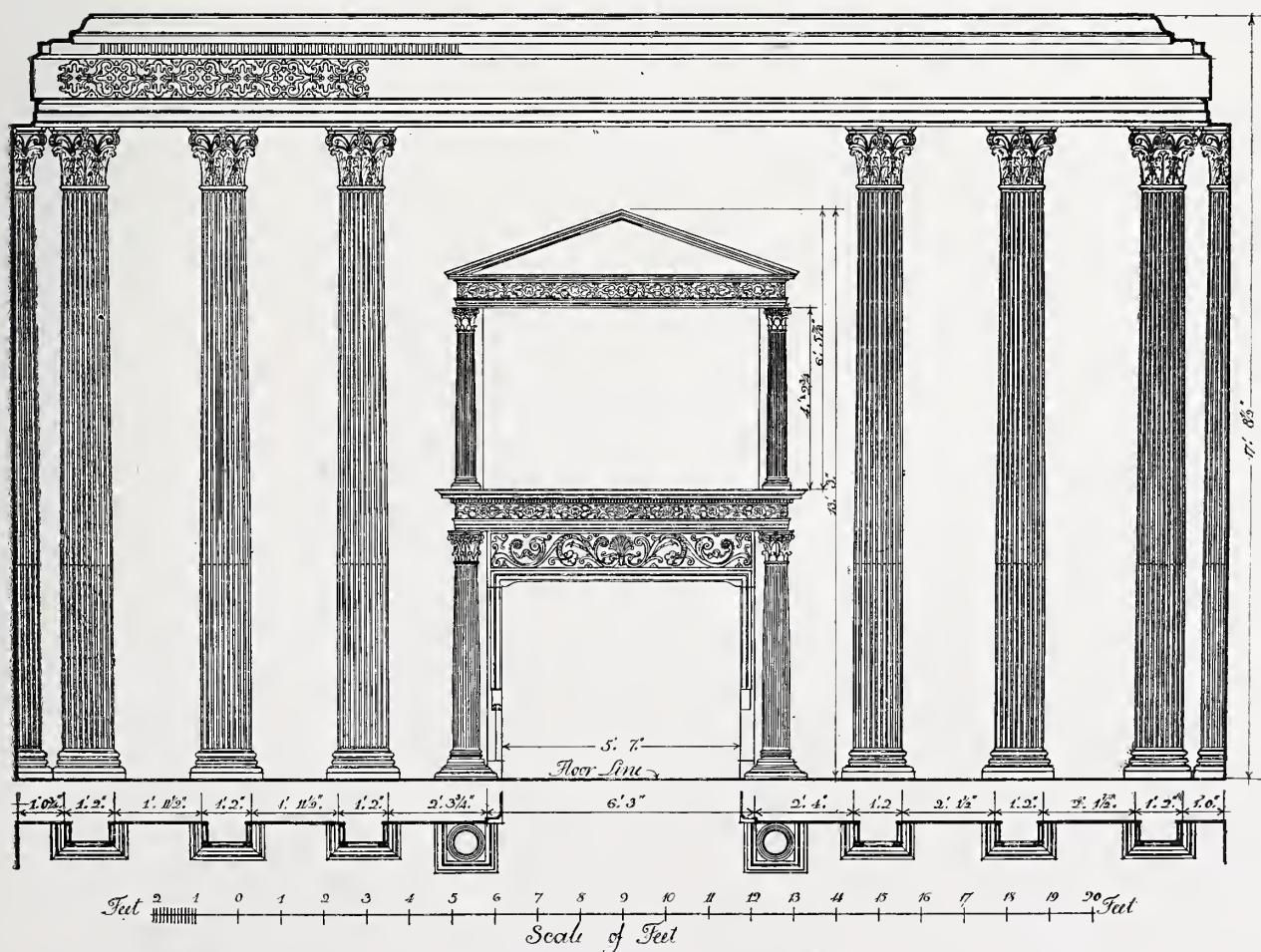
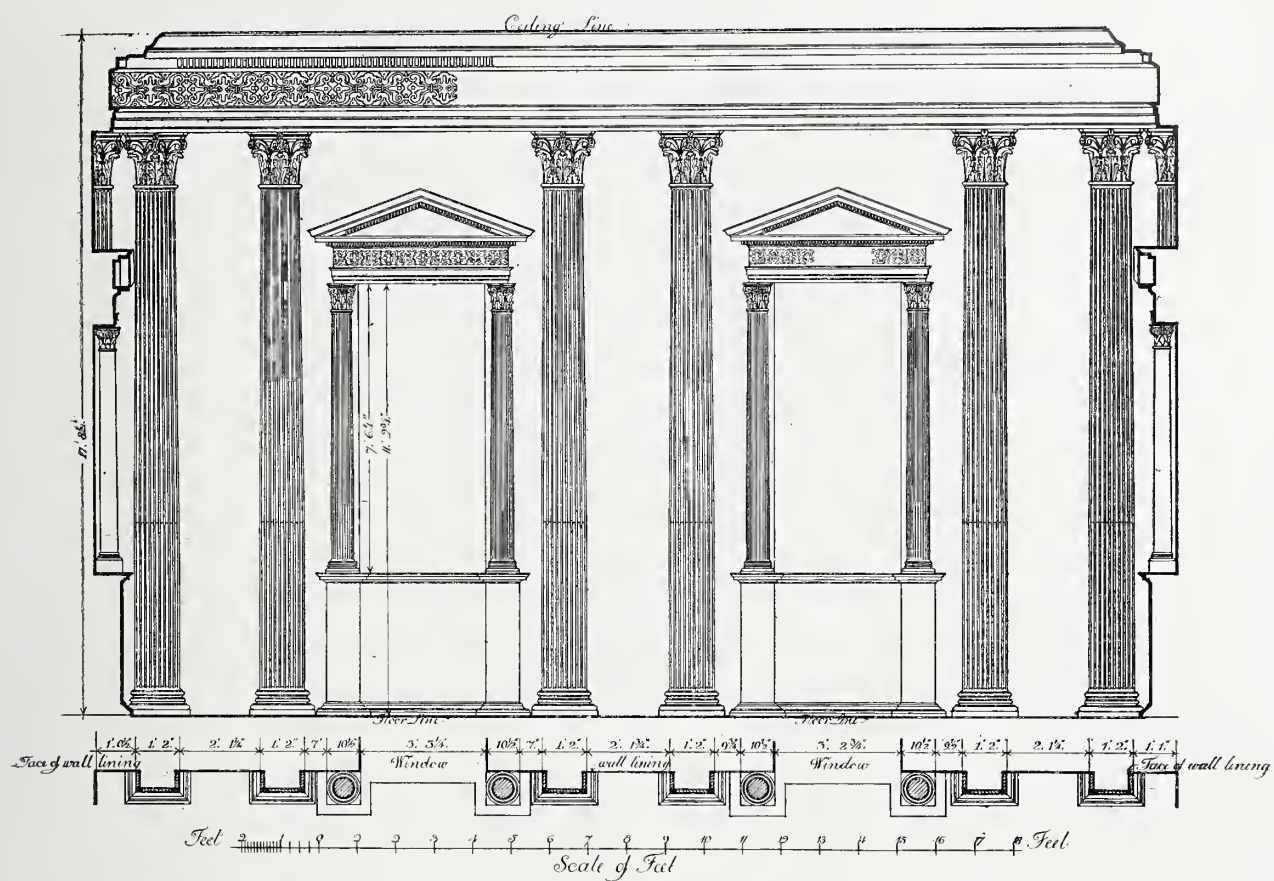
PANELLED ROOM, ATTRIBUTED TO INIGO JONES.

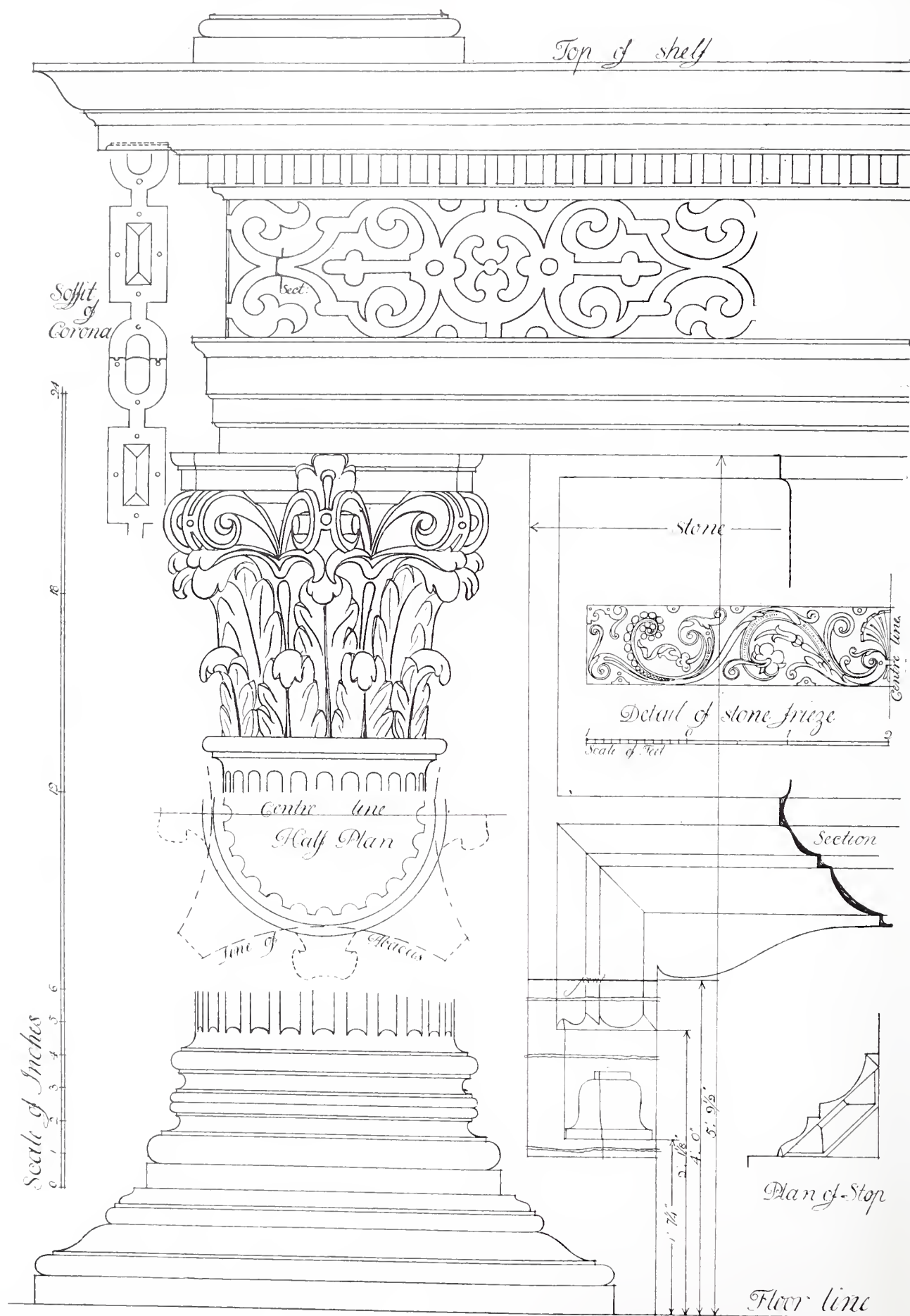
The non-academic character of the pilasters should be noted, and the absence of all the enrichments to the mouldings so common on later work of this kind, if one may accept the dentil block, which is carved out of the solid in every cornice. The friezes and soffits in every case are carved into arabesques which show a great deal of fancy in the designs. The carv-

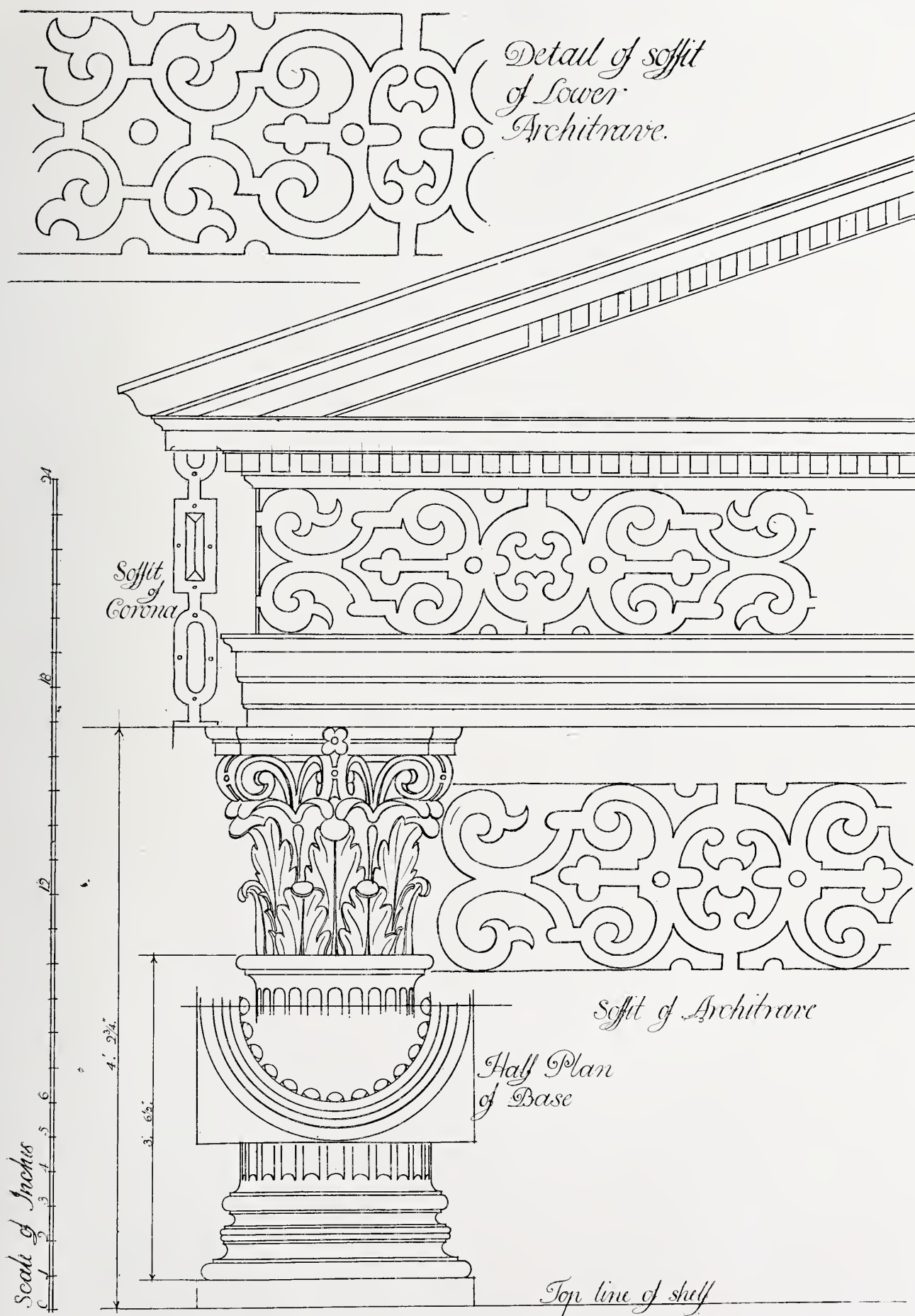
ing of the capitals is, in spite of crudeness, very vigorous and effective.

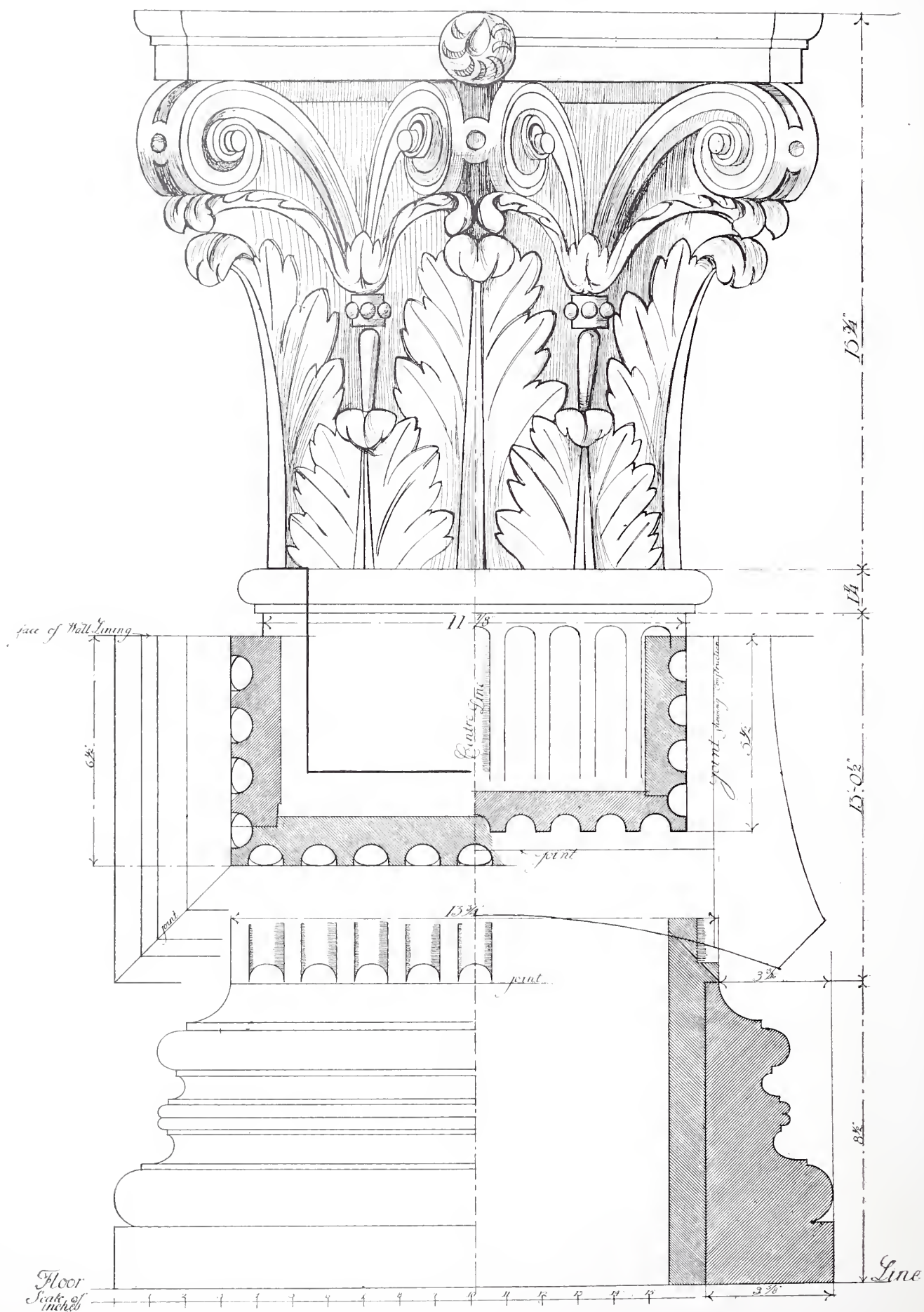
The construction of pilasters, columns, and entablatures is excellent, the joinings of the various parts scarcely showing. The pillars are solid as well as the various parts of the entablature. The mouldings are shallow, but have a good projection, and the profiles are fine.











The wood is fir chiefly, which seems to suggest that it was grown locally; however that may be, it has lasted well, and is still in good condition. It does not seem ever to have been painted.

The ground of the ceiling was painted black, with the birds picked out in blue; the feet and bills in red.

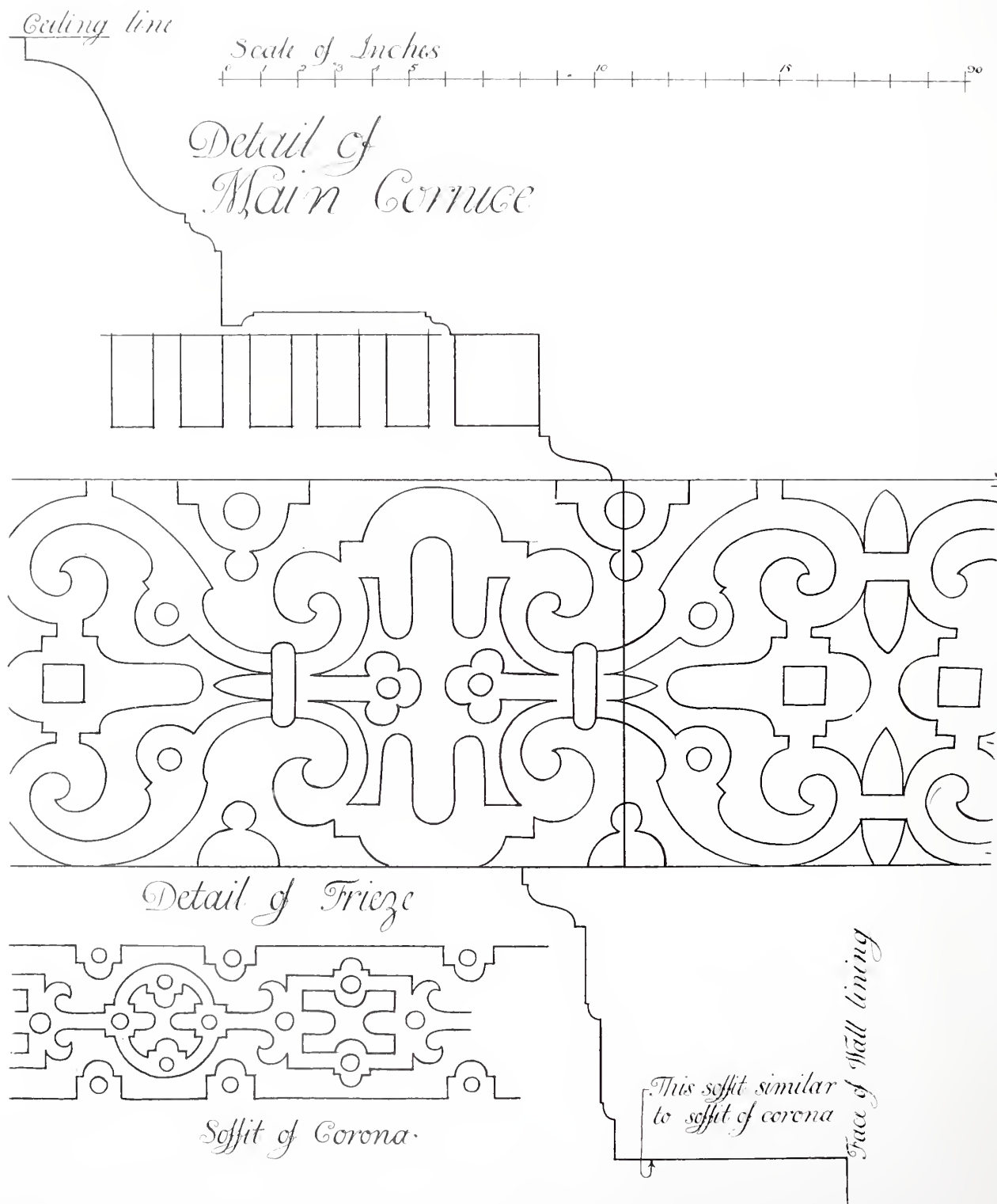
The original position of the entrance door was to the right of fireplace, and was secret (on the

room side); on the outside it was framed by the Doric door-piece.

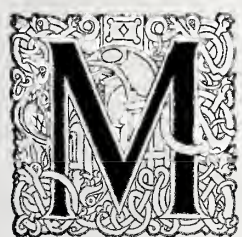
The Latin motto which follows was over the fireplace :—

VIVE ALIIS IPSIQUE TAMEN TIBI MORTVVS ESTO
QVICQVID VITALE EST SPIRITVS INTVS ALAT.
CORPVS PRATA DOMOS VIVIGENSE TV SEPVLCRA
NE VIS PECCATIS VLLA SIT INDE TVIS
ASSIDVE MORIENS AETERNVM VIVERE PERGE
TETRA DIES MVLTIS SIC ERIT ALMA TIBI.

J. M. W. HALLEY.



Some Sculptural Works by Nicholas Stone.—IV.—(*Conclusion.*)



URAL tablets formed an important part of the work of this sculptor, and some of the designs are very good. In one sent to York Minster, to the wife of Sir John Bennet, the guardian angels are terminated from the waists as

harpes—the upper part is finished similar to John Law's tablet at the Charterhouse. A tablet to Dr. Wright (1619) at Sonning Church is flanked by twisted grey-marble columns, the inscription being surrounded by a wreath in white marble. Another instance where Stone has made use of twisted columns is to the porch at St. Mary's Church, Oxford. They became common in the following century, as, for example, the monument to George Treby (1700) in the triforium of Temple Church. From the detail one would be inclined to think the tablet to Robert Cage (1625) at St. Giles's, Cripplegate, and that to Francis Smalman (1635) at Kinnersley Church, Herefordshire, were both the handiwork of this sculptor. The base moulding in the latter example is almost identical with that to the Wroxton tomb to Sir William Pope. The tablets made by Stone to Sir Humphrey Lee at Acton Burnell Church in 1622 and to Sir Thomas Meary in 1633 at Walthamstow are very similar in design to the monument to Sir Robert Drury at Hawstead Church, the busts in the case of the two latter being placed in oval niches. Sir Robert was knighted, at the early age of sixteen, for his prowess at the unsuccessful siege of Rohan, with the Earl of Essex, in 1591; his widow, daughter of Sir Nicholas Bacon of Redgrave, ordered the monument, the Latin inscription of which is ascribed to the pen of Dr. Donne.

Stone sent chimneypieces to Quidenham, in Norfolk, the seat of Sir John Holland, and also to Newborough, in Yorkshire, for Sir Henry Belasyse about this time (1633), together with a monument for the latter, whose baronetcy is now extinct. His arms are: *Quarterly, first and fourth, argent a chevron gules between three fleurs-de-lis azure, second and third, argent a pale engrailed between two pallets plain sable.* The habit of importing chimneypieces from Italy and Germany at this time, together with the changes of seat and ownership that have often occurred, makes it very difficult now to attribute with certainty any existing examples to Stone. The best Renaissance ones extant are at Bolsover, Hatfield, Hampton Court,

and Wilton. The insertion of coloured marbles and polished stones such as the Irish blue-John, &c., was in vogue, as was also the system of mounting the angles with chased brasswork. Stone sent chimneypieces to St. James's Palace, Windsor Castle, Somerset House, and three were made for the Duchess of Richmond for Hatton House, London, for £200. According to Cunningham this was on the site of the present Hatton Garden: "Ely place, vineyard, meadow, kitchen-garden, and orchard were made over to Sir Christopher Hatton from the Bishop of Ely by Queen Elizabeth." The monument to Sir Christopher Hatton (1623) now occupies a small and very dark chapel on the north side of the chancel of Westminster Abbey. It is interesting to compare Stone's work in this fane with that of his contemporaries, such as the monument to Dr. John Young, said to be by Pietro Torrigiano, that to Sir Thomas Richardson (1635) by Le Sueur, and to note the influence of his work as exhibited in the tomb to William Cavendish, Duke of Newcastle, and Margaret Lucas, his wife (1676), next to the "Three Cannings."

The very original tomb to Sir Julius Cæsar in Great St. Helen's Church (wholly of "touch-



MONUMENT TO SIR HUMPHREY LEE,
ERECTED AT ACTON BURNELL CHURCH, 1622.

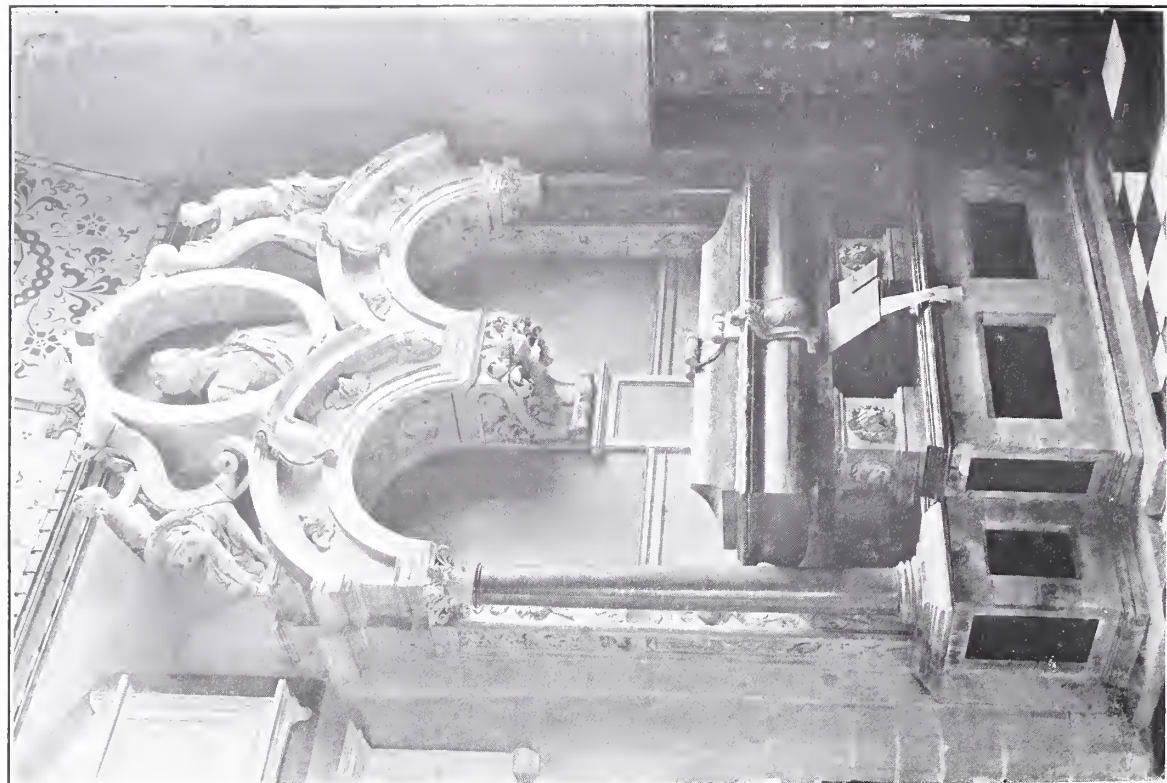
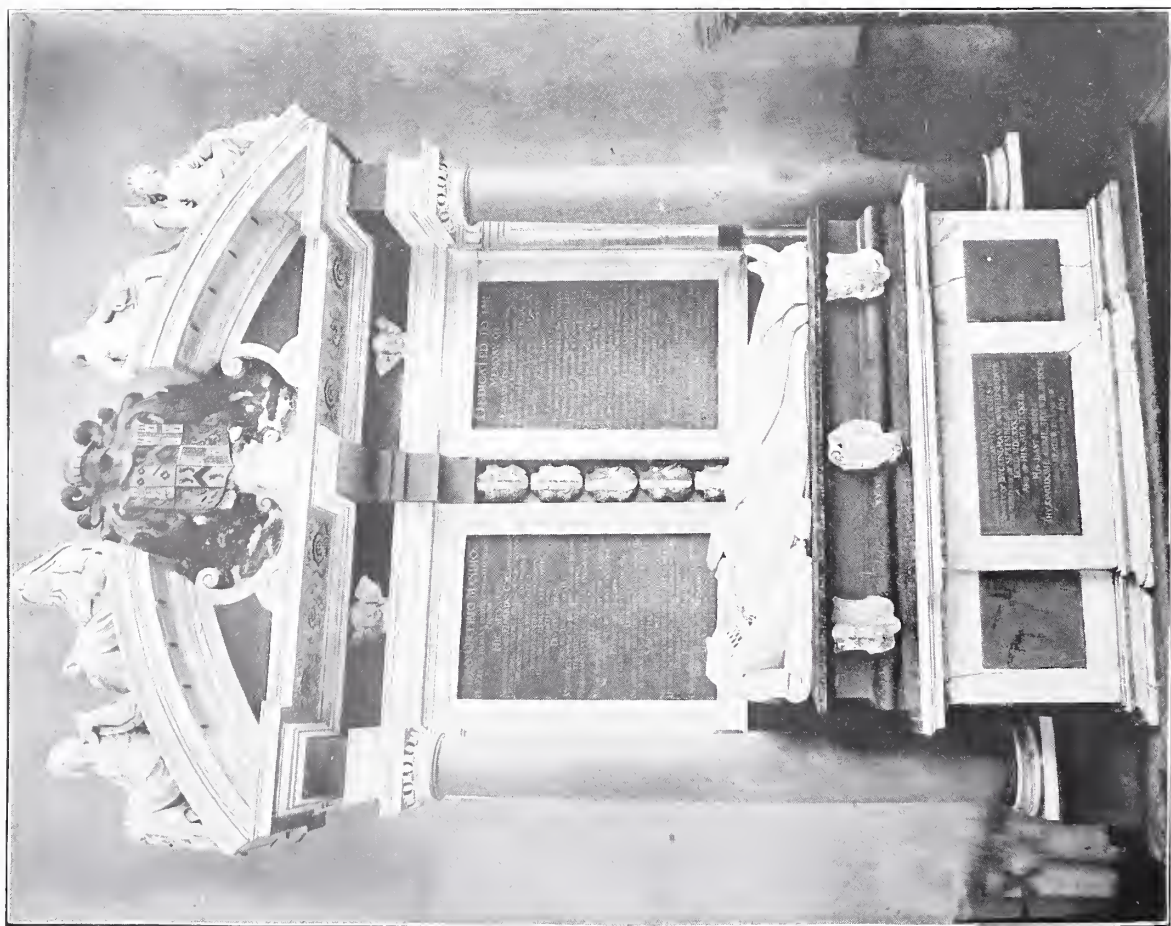
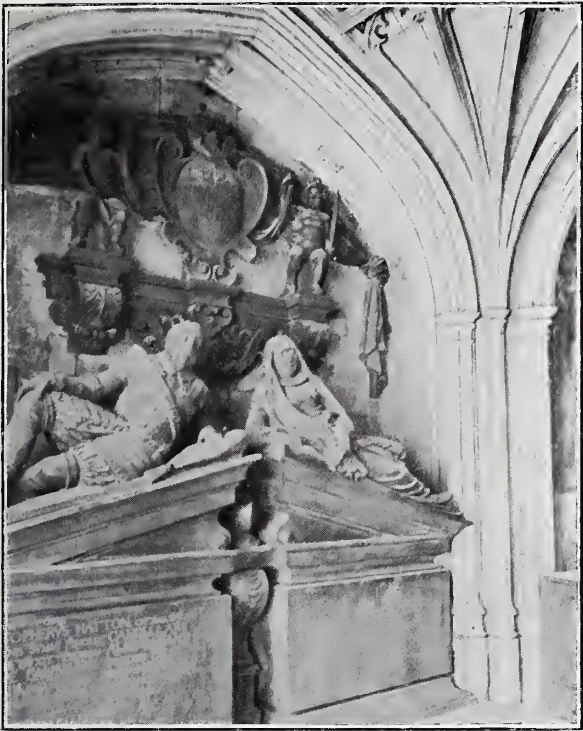


Photo: H. I. Jarman.

MONUMENT TO SIR ROBERT DRURY,
HAWSTEAD CHURCH, SUFFOLK, 1617.



MONUMENT TO SIR EDWARD COKE, LORD CHIEF JUSTICE,
TITLESHALL CHURCH, NORFOLK, 1638.

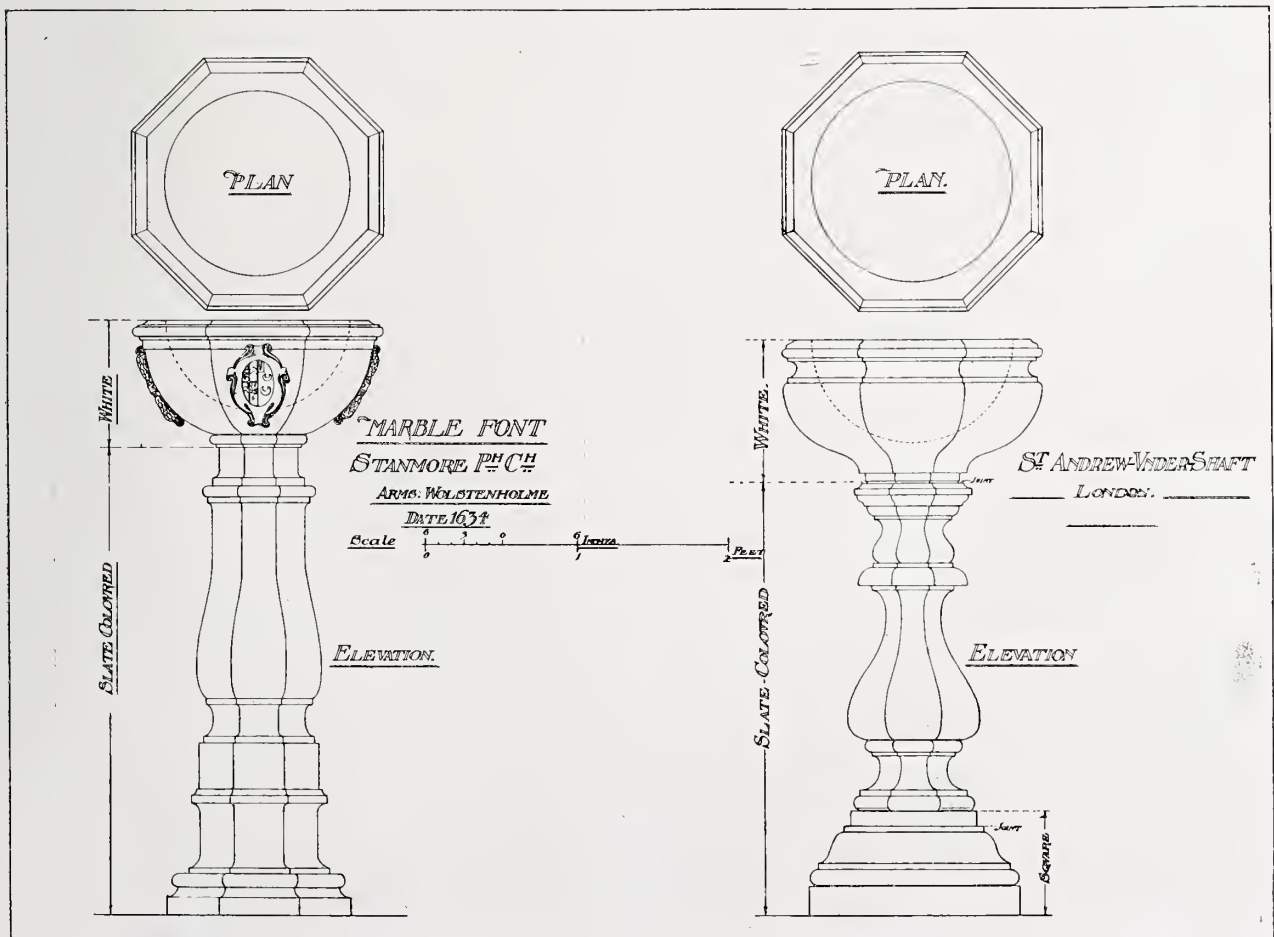


TOMB OF SIR CHRISTOPHER HATTON,
WESTMINSTER ABBEY.

stone" with the exception of an alabaster deed and seal setting forth the deceased's lifework in Latin) is the subject of an article in *The Art*

Journal by the Rev. W. J. Loftie, who gives a free translation of the document, which states: "I will cheerfully pay the debt I owe to Nature whenever it shall please God to appoint it." This knight was born at Tottenham in 1557; his father's name was Adelmare or Delmar, who was by profession a physician, and came from Italy to attend Queen Mary, and subsequently remained with Queen Elizabeth. The son Julius boasted descent from the ducal family of Cesarini through his mother, and adopted the name of Cæsar in lieu of Delmar. He gained fame as a lawyer, being made Master of the Rolls in the reign of James I. and Chancellor of the Exchequer under Cecil. His shield of arms adorns a large stained-glass window in the Rolls Chapel, close to those of Sir Dudley Digges, who married Mary, daughter of Sir Thomas Kempe, knight, of Olantigh. The arms of Digges are: *Gules on a cross argent five eagles displayed sable*. The south door of Great St. Helen's Church is of Renaissance origin, and is said to have been designed by Inigo Jones, but it is not proven.

At St. Andrew's Undershaft Church Stone supplied a font in 1631, the "boll" of which was to be of white marble, of 20 in. diameter, upon a black pillar and polished, for £16. Stone records having placed a monument here to a Mr. "Harrison;"





FONT AT STANMORE CHURCH.



FONT, ST. ANDREW UNDERSHAFT CHURCH,
LONDON.



FONT AT ST. MARGARET'S CHURCH, WESTMINSTER.



FONT AT ST. MARGARET'S CHURCH, WESTMINSTER.

this has not been traced, unless it is the one mentioned by Hatton to Mr. George Harrison and Elizabeth his wife in St. Andrew's Church, Holborn, who, judging from the description of his bequests, was a man of very charitable intentions. Stone received a "rondell of canarie wine (28s.)" in 1634 as recompense for his advice at All Hallows Church, Barking. He erected the porch to Old Stanmore Church (now in ruins) for Sir John Wolstenholme, a font there exhibiting the donor's coat of arms on one of the octagonal sides of the bowl, and a tomb, now destroyed with the exception of the effigy, a most perfect piece of workmanship. Other fonts by him are at All Hallows Church, London Wall, a circular bowl of white marble on a wooden pedestal, also circular, and cut at the top with dentils; and another at "Tottlefields," doubtless one of the two now in the church of St. Margaret's, Westminster, of which one is of white marble, octagonal, and of very graceful form, while the other of grey marble

has a circular bowl on a square pedestal and is a little wanting in elegance.

According to a deed which was recently discovered by Mr. W. H. Lammin, dated June 5, 1636, Stone seems to have acquired more land to his premises at Long Acre. The conveyance is of a piece of ground from Francis, Earl of Bedford, to Nicholas Stone in the neighbourhood of Covent Garden and Long Acre, extending back to vacant land then in the tenure of the Countess of Anglesey, and a portion of the stable ground belonging to the Right Hon. Philip, Earl of Pembroke, then Lord Chamberlain.

The monument to Sir Edward Coke, the Lord Chief Justice, was sent to Tittleshall in Norfolk in 1638. Mason eulogises him for having guided the Councils of 1621 for the Privileges of Parliament with great ability. He proposed and framed the Petition of Right in the reign of Charles I, and was "the first who reduced the knowledge of the English Laws into a system." He wrote the life



TOMB OF SIR RICHARD VERNEY AND MARGARET VERNEY, 1630.

of Lyttleton and other MSS., including a Commentary upon the Magna Charta. Windebank, the Secretary, being in search of seditious papers, seized many of these, including his will, while Justice Coke lay dying.

A very fine monument to Sir William Spencer of Althorp, Northampton, is in Great Brington Church. It is through the marriage of Sir John Spencer with Catherine, the daughter of Sir Thomas Kytson, that the family claim connection with George Washington. An interesting account of this development is to be found in "The Shakespeare Country" (Geo. Newnes). Stone made agreements with two workmen, John Hargrave and Richard White, for the effigies for this monument, who were paid £14 and £15 respectively for the figures of Lord Spencer and his lady, Penelope Wriothesley. The Rev. H. Bloom believes the Lucy monuments at Charlecot are by Stone. That to Sir Thomas Lucy, who married the daughter of Thomas Spencer of Claverdon, is said to be the work of Bernini, portraits being sent to Italy from which the effigies were carved. The figure of Lady Berkeley of Cranford, 1635, was carved by Nicholas Stone (Junior) in Bernini's atelier, and brought over by him on his return to England, and possibly he worked on the Lucy effigies at the same time. The chief families of Northampton and Warwick are closely connected by marriage. "Elizabeth, daughter of John Spencer of Hodnell, Kt., married Sir John Greville of Wilcot, the brother of Sir Fulke Greville, who married Elizabeth, daughter of Edward Willoughby, eldest son of the 2nd Baron Broke."

Sir Richard Verney, of Compton Verney, married Margaret, daughter of Richard Nevill. The Verney monument was erected in 1630 and is a very good example of Stone's work.

The monument to Sir Thomas Pickering in St. Mary's Church, Warwick, is based on the same principle as that to Sir Adam Newton at Charlton; both were ordered by Sir David Cunningham. The tomb to Pickering, costing £200, was sent to Warwick in 1639. A monument to the father and mother of Sir Edward "Pepte" is recorded which cost £150, but no destination is given. The mural tablet to Sir Richard Hutton at St. Dunstan's Church has a Latin inscription flanked by columns on brackets supporting a pediment. The judge's arms are emblazoned in the south window of Staple Inn Hall: *quarterly first and fourth, argent on a fesse sable, three bucks' heads caboshed or, a crescent for difference; second and third, argent on a bend gules three bezants over all an escutcheon of pretence, gules six barrulets or, a canton sable.* The inscription reads "Rich^{us} Hutton Miles unus Just^m de Coi Banco quondam hujus

hospicii 1618." He was born in 1560 and buried in 1638.

One can hardly leave so important and fascinating a subject without some reference to the influence of this master's work upon the productions of contemporary and subsequent artists, and also to his own ability as a sculptor and statuary in comparison with more modern workers. Many of Stone's monuments exhibit a refined style and design of considerable merit, the execution of which anticipated the work of the following century. The varied subjects and styles he was called upon to reproduce necessitated a knowledge of anatomy, dress and fashion, detail and ornament, and even the classic figures (which at this time would be no easy task to a sculptor were he not in constant touch with the Continent, and possessing a versatile genius), rightly earning for him a fame which rivalled in its extent even that of Inigo Jones himself. Perhaps the most finished effigy from Stone's chisel is that of Sir John Wolstenholme, at Stanmore, which, although removed from its former environment, is, if anything, rather enhanced by the Gothic niche. Stone's notoriety as a sculptor naturally led his compeers to emulate his example and style. Roubiliac, immediately succeeding him, produced some very excellent work, of which the figure of Shakespeare in the British Museum is undoubtedly the most speaking portrayal of this



TOMB OF SIR WILLIAM SPENCER,
GREAT BRINGTON CHURCH, NORTHANTS.



Photo: Billows.

MONUMENT TO ROBERT KELWAY, EXTON CHURCH.

playwright extant. English sculpture of the last century has been admittedly recognised as behind that of France and Austria, and if it is for want of greater appreciation and enthusiasm on behalf of patrons it is surely the fault of the nation to a very great extent. There has been an advance in recent years, however, which promises to restore the lost prestige.

It is to be regretted that the practice of monumental design has of late years fallen into disrepute owing to the cheap foreign competition and oft-times the very coarse and meretricious designs which flood our churches and churchyards. The *design* of memorials and cenotaphs is often a matter of national importance and rightly falls within the province of the architect. Some of

the designs of Flaxman were particularly brilliant, but many savoured of the guardian-angel type, now rendered objectionable by monotonous repetition.

A writer in *Notes and Queries* gives the following quaint inscription taken from the monument to John Stone of Sidbury, supposed to be a brother of Nicholas Stone, senior, who was responsible for the rebuilding of Sidbury Parish Church, with which I conclude my notes:

On our great corner Stone this Stone relied,
For blessing to his building, loving most
To build God's temple, in which works he dyed,
And lyved the temple of the Holy Ghost.
In whose loved lyfe is proved an honest fame
God can of Stone's raise seed to Abraham.

ALBERT E. BULLOCK.

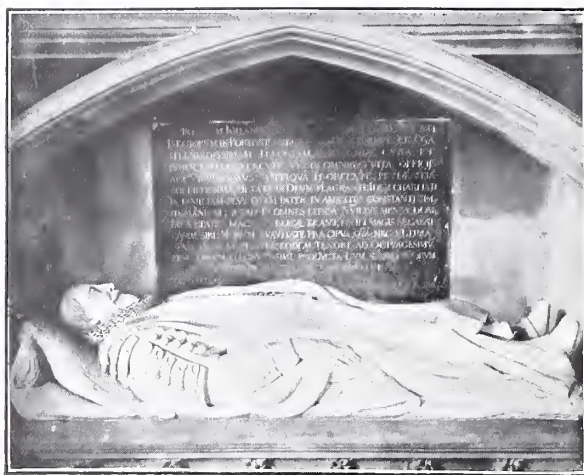
The Civil War was the cause of much of Stone's work being retarded, and the items in his note-book are very meagre subsequent to 1641. About 1642 he assisted Inigo Jones to bury his fortune, first at Scotland Yard, and afterwards at Lambeth Marsh. Nicholas, his son, who worked in Italy with Bernini, modelled amongst other things some terracotta groups of the "Laocoon and Bernini's Apollo and



MONUMENT TO SIR THOMAS PICKERING,
ST. MARY'S CHURCH, WARWICK.

Daphne, which were in the possession of Mr. Bird the Statuary," says Walpole. After their deaths in 1647 the business was continued by Henry (old Stone) the painter, and John (Captain Stone) the youngest. Henry, who spent the best part of thirty-seven years in Holland, France, and Italy, published a book called "The third part of the Art of Painting." He died in 1653.

John Stone joined the Royalists, and upon their defeat narrowly escaped being hanged. He managed to hide him-



TOMB OF SIR JOHN WOLSTENHOLME,
STANMORE CHURCH.

self for many months quite unknown to his father in the house at Long Acre, and subsequently escaped to France, where he stayed some years and studied the arts. In 1645 he published a book entitled "Enchiridion of Fortifications: or a handful of knowledge in Martial Affairs," 8vo., London, illustrated by engravings from his own sketches. He left a record of about fifteen monuments he had made, including a tablet in the triforium of the Temple Church. "In 1656 I sett up a little tomb in the Temple Church for Sir John Williams, and had for it 10*l*. It was an eagle of white marble." This is probably the one to Thomas Williams, dated 1645, as that to Sir John Williams is dated 1668. John Stone died at Holy Cross Hospital, near Winchester, on September 11, 1667, and was buried with his brothers near the pulpit at St. Martin's-in-the-Fields Church. His near kinsman, Charles Stoakes, who summed up the joint receipts of the family to £10,889, repaired the monument in 1699, adding the following couplet:

Four rare Stones are gone,
The father and three sons.

In the second article reference was made to the Morrison tombs at Watford. Mr. A. W. Clapham has kindly drawn my attention to the recent removal of the tomb to Lady Bridgett, together with one to Elizabeth Russell, to the Bedford Chapel at Chenies. Lady Bridgett was the daughter of John, Lord Hussey, and she married, first, Sir Richard Morrison, then Robert Ratcliff, Earl of Sussex (already referred to), and subsequently Francis Russell, 2nd Earl of Bedford, thereby becoming the Countess Dowager of Bedfordshire. She died in 1600. The Rev. R. Shaun, of Chenies, has kindly given me this note of the connection between the Russell and Morrison families in explaining the reason for the removal of the monuments to Chenies. The monument to Robert Kelway, the famous lawyer, at Exton Church, who died in 1580, was very probably the work of Stone about the time he made that to Sir James Harington for the Countess of Bedford. Kelway was the father of Anne, Lady Harington.

N.B.—In the June issue a slight mistake was made in connection with the Paston monuments. The two illustrated to Lady Paston and Sir Edmund Paston are not at North Walsham as stated, but at Paston Church; only the earlier tomb to Sir William Paston, by John Key, is at North Walsham. Both churches are close to Mundesley in Norfolk.

[The articles on Nicholas Stone will be reprinted by arrangement with the proprietors of *THE ARCHITECTURAL REVIEW*, and may be obtained in brochure form from the author.]

Modern British Plasterwork.—IV.

(*Conclusion.*)



IF the short symposium in our April, May, and June issues has done no more than emphasise certain differences of opinion among the votaries of plasterwork concerning the limitations of their art, it is still a matter of congratulation that the status of this plastic art permits of at least two differing schools of opinion. This fact at least proclaims the present revival as one of considerable strength, since a declining or a moribund art usually ex-

pires from a dearth of progressive ideas, and a unanimity of opinion over the ethics of an art is usually indicative of stagnation.

It is not without interest to consider the main point of difference, which is more or less clearly defined in each of the papers from our five contributors. Briefly, then, of opinions concerned with the depth of relief which may legitimately be given to plasterwork, there are three. Firstly, the opinion which limits plaster to the expression of ornament in low relief with a lumpy dull surface, avoiding sharpness and undercutting;



CARDIFF TOWN HALL.

GEO. P. BANKART.

LANCHESTER AND RICKARDS, ARCHITECTS.

Very deeply undercut modelling cast from gilly moulds.



DECORATION FOR PLASTER COVE TO CEILING,
ST. BOTOLPH, ALDGATE.

J. DAYMOND AND SON.

JOHN F. BENTLEY,
ARCHITECT.

secondly, there is the opposite school, which, remembering the work of the Italians of Fontainebleau and elsewhere, pins its faith to high relief and deep undercutting; and, thirdly, there are those who believe in the legitimacy of both methods if used, respectively, in situations appropriate to their values and effects.

In effect this last is only another way of saying that the legitimate expression of plasterwork must be determined by the particular circumstances of the building which it is employed to embellish. And therein probably lies the kernel of the whole nut of controversy. For it is obvious that the scale, form, and depth of relief suitable for the decoration of a large public building will be entirely out of keeping with the average dwelling; more especially as most of our newer houses are conceived on the line of the cottage rather than the mansion. The low rooms that have become the vogue, one might almost say the obsession, of the present day, are likely to diminish the opportunities for plaster decoration. It is a moot point whether modelled plaster, even in the lowest relief, is quite a suitable decorative medium for a ceiling less than nine feet above the floor. There are instances where it has been used in such circumstances, with an effect of evident depression, and even where the modelled work has been confined to the frieze and the ceiling left plain the effect of diminished height still persists to a considerable degree.

Mr. Bankart in his paper emphasises more than once the necessity for modelling plaster with a broad soft effect, and condemns the "metallic

hardness" and "mechanical precision" in the finish of much of our modern plastic work. The latter treatment is all too easy to attain at the present when practically all decorative plasterwork is cast in moulds; but this precision, even when attained, is frequently not sufficiently finished for some architects, for whom plaster must be carved up to a degree of sharpness quite foreign to the material. The lament for hand-modelling *in situ* is, in some degree, an affectation. A capable artist should have a fair idea of the ultimate value of his work in a building; in very important works it would be possible to temporarily fix up the ceiling or part of it under conditions of lighting and perspective approximating to that of its permanent situation, and so judge of its effect. It is tolerably certain that a real plaster artist would judge of his work this way as well as he could when lying on his back on the top of a scaffold. But the real obstacle to *in situ* modelling is the question of cost.



DECORATIVE PANEL:
ENTRANCE.

NATIONAL BANK OF
SOUTH AFRICA.

J. DAYMOND AND SON.

A. BONELLA, ARCHITECT.

The hardness of the modern ceiling, modelled on the style of Wren, is a point made by Mr. Laurence Turner; and in proof of the fact that this hardness is not a feature of Wren's work he cites the well-known ceiling in the board-room at the New River Offices. The sharpness and metallic effect



CEILING ENRICHMENT, STOKESAY COURT,
SHROPSHIRE.

J. DAYMOND AND SON.

THOMAS HARRIS,
ARCHITECT.

which Mr. Turner joins with Mr. Bankart in condemning can only be attributed to bad design, and not to any inherent defect in fibrous plaster itself.

Both Mr. George Jack and Mr. Walter Gilbert have said a good word for high-relief plaster, as not deserving of ostracism in modern work; Mr. Jack anticipates that a too frequent indulgence in this direction may tempt an artist to overstep the legitimate lines; and counsels therefore a return to the flat treatment now and then "as a tonic." We see no reason why the exigencies of different works should not supply this

change from one style of relief to the other without any violent volte-face by way of a corrective. Mr. Walter Gilbert is decidedly against the imposition of any limitations that are not apparent to the good sense of the artist; and believes that a thorough knowledge of his art in all its periods will keep the plaster artist from going astray. He condemns the admiration and imitation of work by the "plasterers of old"—and by this we presume he refers to the English village plasterer of the seventeenth century, the crudeness of whose work was due to limitations of knowledge and not to intention or lack of mechanical skill.



PORTION OF BILLIARD ROOM, BIRMINGHAM.

GEO. P. BANKART.

Wall relief *very* slight, intended to be scrubbed with a bloom of tempera colouring.



Treatment of existing beams spaced unequally on ceiling.



The Schoolroom Ceiling.
The Dining-room Ceiling.



PART OF CENTRE MOTIF OVER PROSCENIUM.

G. WILSON (G. AND A. BROWN, LTD.).

W. G. SPRAGUE, ARCHITECT.

Undoubtedly in the revolt against the “mechanical precision” of the nineteenth century there is a danger of carrying a desirable reaction too far, and the woodenness of much of the seventeenth-century work, with its doll figures and impossible Biblical tableaux, however interesting to the student and art worker, scarcely entitles it to be

given a foremost place in the annals of plasterwork, and the artist should be cautious of idealising it as the apotheosis of English work.

The admittance of figure-work, judging from communications received, is also a matter of dispute. Certain plasterworkers are desirous of excluding figures as outside the legitimate field

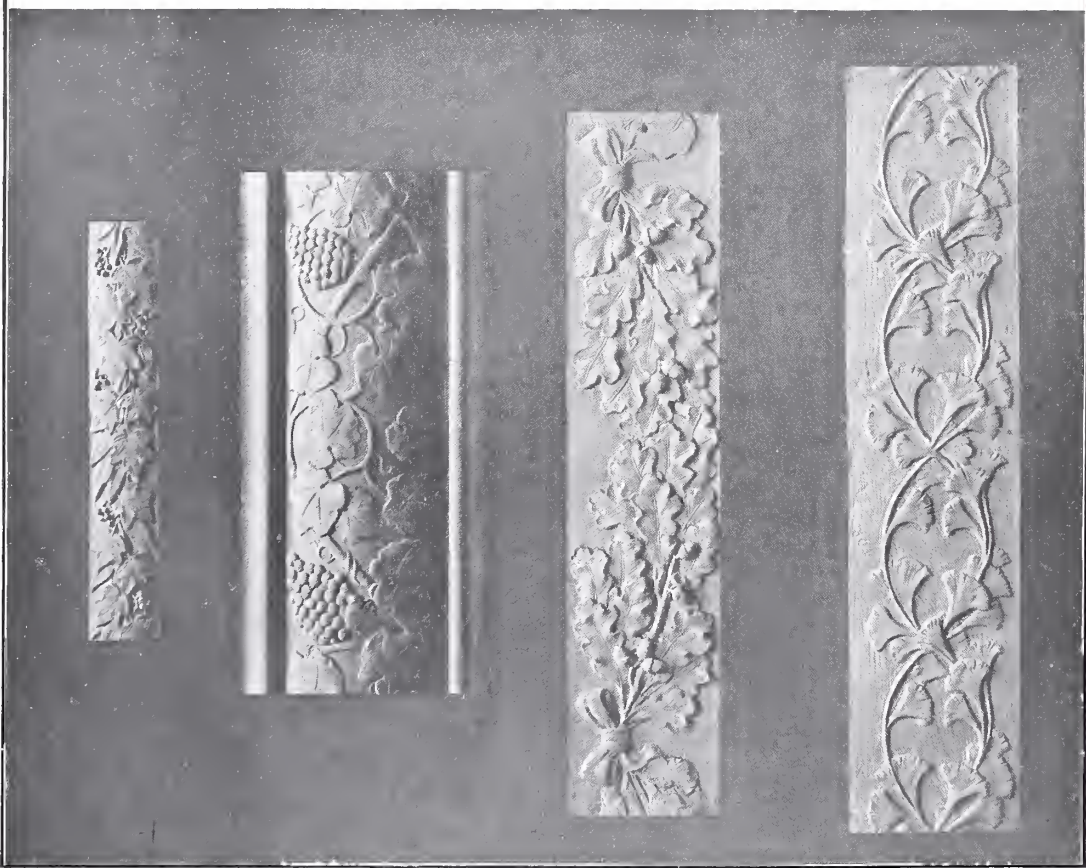


TWO ENRICHMENTS IN ONE OF MESSRS. LYONS'S RESTAURANTS AT THE FRANCO-BRITISH EXHIBITION, SHEPHERD'S BUSH.

WALTER GILBERT (BROMSGROVE GUILD).



T. E. COLLCUTT AND HAMP, ARCHITECTS.

FRIEZES AND MOULDINGS OF CEILING BEAMS, P. AND O. S.S. "SALSETTE,"
MODELLED BY BERTRAM PEGRAM.

EXECUTED BY GEORGE JACKSON AND SONS, LTD.



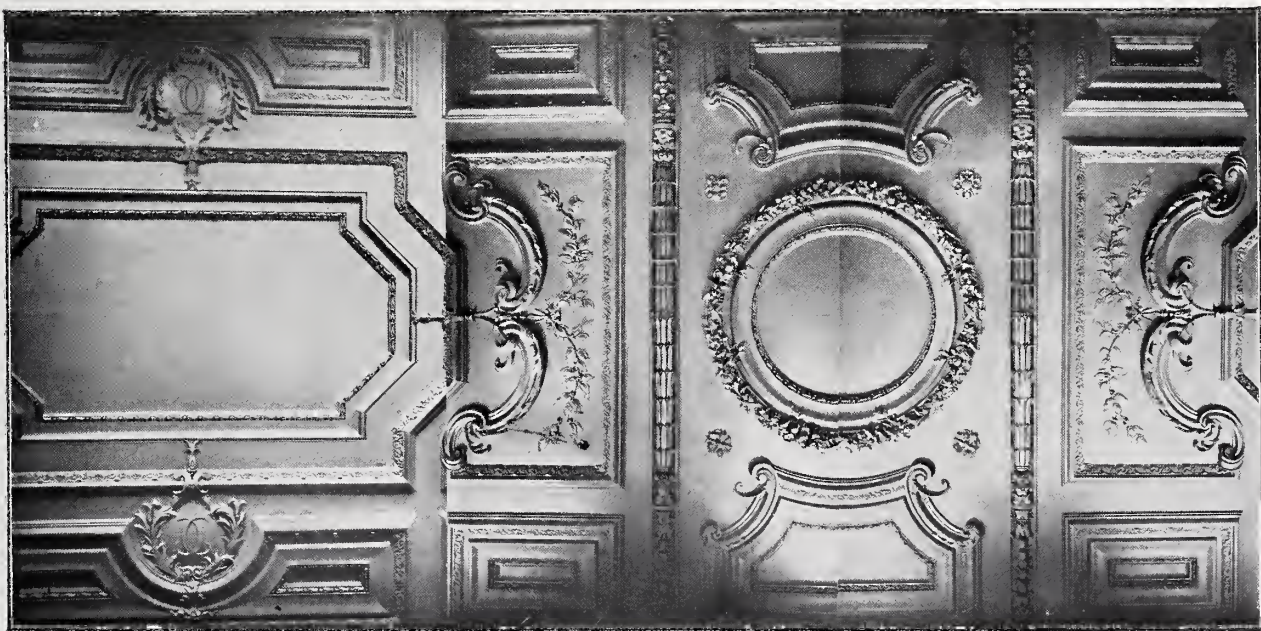
"BARNCLOSE," CARLISLE.

GEO. P. BANKART.

of plasterwork ; but remembering the wonderful achievements of the Italians at Fontainebleau and elsewhere, this attitude has no *locus standi* which is worthy of consideration. The introduction of figures must necessarily depend, as do most of the

other points, upon the position which the plasterwork is to occupy.

Mr. Troup finds as much difference between direct modelling and casting plaster as exists between wrought ironwork and cast ironwork ; and the dangers of imitating other materials, though more limited in the case of cast plaster than in the case of cast iron, are liable to bring cast plasterwork into the disrepute which afflicts cast iron. The inevitable unevenness in the hand-modelled plaster becomes, in Mr. Troup's opinion, of doubtful value when imitated and reproduced in the moulds from which plaster of Paris casts are taken ; and he holds to this feeling, even when remembering that the clay used for the mould in cast work is very similar to the soft plaster used for hand-modelled work. This would seem to exclude cast work from the legitimate sphere of the plaster art ; and is a dictum hardly likely to receive support from the majority of plaster workers. After all, the conventions of plasterwork must necessarily be more or less artificial. The fact that plaster can be and is frequently, alas ! carved up into a sharpness akin to that of metal, is proof that the limitations set upon it are likely to be those of the artist and not of the material itself. Hence any reasonable conventions which the plaster artists may agree and decide upon in the interests of their art should help to foster its development upon lines generally approved. And in such case we take leave for congratulation that the expression of these varying views in our columns may have had a stimulating and beneficial effect in this direction.



CEILING OF LIBRARY, TAPELEY PARK, NORTH DEVON.

MODELLED BY WALTER STYLES (GEO. JACKSON AND SONS, LTD.).

JOHN BELCHER, A.R.A., ARCHITECT.

The Franco-British Exhibition.—I.



ONCE upon a time all roads led to Rome. That was many, many years ago; and since then they have led, with wholly praiseworthy impartiality, to a thousand different places. To the most casual observer in London, however,

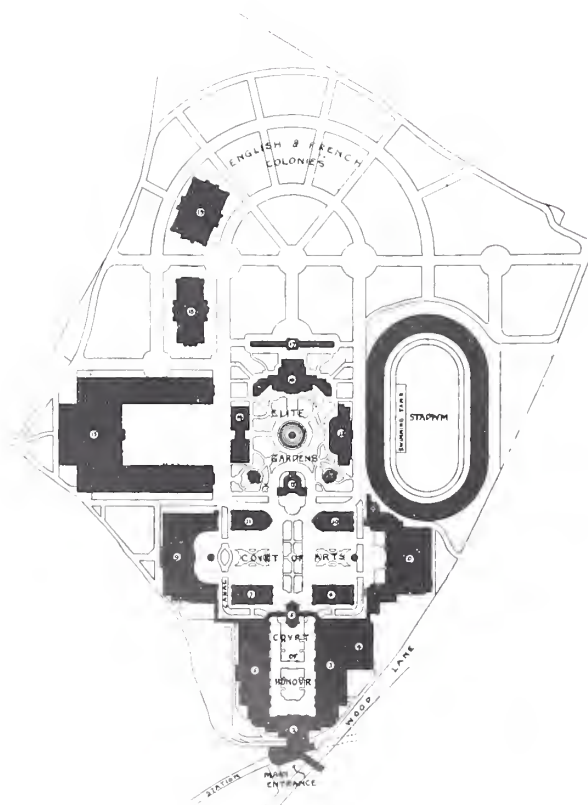
it must be abundantly evident that all roads have suddenly taken it into their heads to lead to Shepherd's Bush in the west of London. Some time ago—perhaps it was twenty years—the writer resided within almost a stone's-throw of Wood Lane; and it affords an interesting insight into the rapidity with which the metropolis grows to compare the condition of the neighbourhood as it was then with its present aspect of business-like activity and populousness. In those days Wood Lane *was* a lane, as dirty and muddy a lane as the

most enthusiastic admirer of the country could wish. Sometimes, if you were fortunate, you could catch an omnibus and ride out to Willesden. Other people, less fortunate, were caught by the "Black Maria" and had to ride out to Wormwood Scrubbs. Now most of it is changed; only Wood Lane has preserved something of its pristine character, for it is still muddy on rainy days. Even Wormwood Scrubbs Prison is not the place it used to be, for it is stated on good authority that the prisoners are disturbed by the bands of the Exhibition when the wind blows in that direction.

But there are other changes; utterly bewildering ones. Let us suppose, for an instant, that we are walking up this erstwhile English lane, and have recovered from our astonishment at seeing a music hall which displays half its programme on posters written in French. In the road stands a British constable, beside him a French *douanier*; on the pavement an English newsvendor bawls out the headlines of the evening editions, while a little French girl with her hair in a skimpy pig-tail offers you the *Journal de Paris* or the *Figaro*. You will begin to wonder whether Shepherd's Bush is in London or Paris; and whichever way your decision turns, it will assuredly be upset by the sight of the "sandwich"-men who have just come into view. They are clad in white, and bear tidings, on both sides, of the exclusive benefits to be derived from the use of Somebody's Soap. But are they English or French? If a man bears on his back the words, "Try Somebody's Soap," you may be sure that the other side of him entreats you to "Exigez les Savons Somebody." If his cumbersome wooden breastplate warns you to "Beware of Imitations," you may depend upon it that his back will implore you to "Méfiez-vous des Contrefaçons."

It is the *entente cordiale*, and this is the way to the main entrance of the Franco-British Exhibition.

There is a particular interest which attaches itself to the consideration of Exhibition Architecture. It is the only branch of the art of building in which there is no construction to be thought about, and very few restrictions that need be regarded. The exhibition architect says to himself: "Nobody is going to criticise me for such fancy stuff as exhibitions are made of, and there will be no stint of money; I am therefore free to follow my own bent without fear or favour." Here, then, supposing that eminent architects be



BLOCK PLAN.

- | | |
|-------------------------|---------------------------|
| 1. Main Entrance. | 11. British Applied Arts. |
| 2. French Textiles. | 12. Imperial Tower. |
| 3. British Textiles. | 13. Garden Club. |
| 4. British Education. | 14. Restaurant Paillard. |
| 5. Congress Hall. | 15. Machinery Hall. |
| 6. Hall of Music. | 16. Grand Restaurant. |
| 7. French Applied Arts. | 17. Giant "Flip-Flap." |
| 8. Fine Arts. | 18. Canada. |
| 9. Decorative Arts. | 19. Australia. |
| 10. Women's Work. | |



THE COURT OF HONOUR.

Photo: F. N. Birkett.

selected to design these buildings, is a fountain-head to which we may legitimately look for some intimation of that modern style which is so much sought for by the members of the profession. The result is as discouraging in this Exhibition as it has been in all previous ones in America and on the Continent.

Mr. Imre Kiralfy—the prime mover and master mind of the whole scheme—has naturally drawn his architects from both English and French sources. He was assisted by Mons. M. Toudoire (architect in chief), Messieurs Coste, Duquesne, Levard, Martello, Crevel, Joulin, Lucet, Patrouillard, and Thorimbert (French architects), Mr. John Belcher, A.R.A. (honorary consulting architect), and Messrs. L. G. Detmar, A.R.I.B.A., J. B. Fulton, A.R.I.B.A., and Charles Gascoigne. The funds available for the building expenses were practically inexhaustible, so that there is every reason why the Exhibition should prove to be what is claimed for it—the most beautiful that the world has ever seen.

The full story of how the scheme was initiated, elaborated, and brought to perfection would make fascinating reading, but it would occupy more than a whole number of the REVIEW. Suffice it to say that more than four years ago Mr. Kiralfy began to think about an exhibition which should be the outward and visible sign of the *entente*

cordiale, and set himself to realise his project. From that time onwards he busied himself in negotiations for the site, always advancing, always increasing, the area at his disposal, until at length a piece of land 140 acres in extent was acquired near the Shepherd's Bush terminus of the Central London Railway. In the meantime a staff of draughtsmen was kept fully occupied in working out the general form of the buildings to a small scale from Mr. Kiralfy's instructions. These preliminary drawings were then submitted to engineers, who prepared from them the designs for all the steel constructional work. The drawings of the steelwork were in turn sent out to the several architects, for whom was set the difficult task of evolving an architectural clothing suited to the steel skeleton. This fact is of great importance when judgment has to be passed on the various buildings; and, indeed, it affords the only possible explanation of much which otherwise might fill the architecturally-minded critic with wonder and dismay.

On January 3, 1907, M. le Comte de Manneville, on behalf of the French Ambassador, cut the first sod of the Exhibition, on a piece of land which at that time was half brickfield and half farm; a dreary expanse of rubbish, mud, and puddle, with unsightly mounds of earth which had been dumped there during the construction



THE COURT OF ARTS: VIEW FROM THE DECORATIVE ARTS BUILDING,
LOOKING ACROSS TO THE FINE ARTS BUILDING.



GENERAL VIEW OF THE PRINCIPAL COURTS AND BUILDINGS FROM THE "FLIP-FLAP."

Photos: F. N. Birkett.

of the Central London Railway. Since then a mighty transformation has taken place. Endless processions of carts have deposited unnumbered tons of builders' stuff on the site, workmen in tens of thousands have laboured day and night to render chaos cosmos, directed by a ubiquitous staff who learnt to forget what fatigue was, and to forego the luxuries of warm slippers and the comfortable chair at the fireside. So it was that the Franco-British Exhibition was called into being.

The general scheme and laying out of the grounds suggests a French architect as the probable author of it, though we believe that Mr. Imre Kiralfy planned the whole without assistance. Court succeeds to court with splendid effect; building groups with building, only to emphasise the difference of treatment, each setting off the other, and making up a whole which compels its meed of admiration. In every direction there is evidence of carefully-thought-out arrangements, both of building and garden; while the waterways, catching the reflection of the buildings by day, and of half a million lights by night, and throwing them back distorted and broken, adds not a little to the effect.

There are two entrances to the grounds: one in Wood Lane, and another in the Uxbridge Road, connected to the Exhibition proper by more than half a mile of "overhead" buildings, filled with French and English exhibits. The architecture of these entrances does not raise the enthusiasm of the beholder. The Porte Monumentale in the Uxbridge Road is too narrow for its height; and the one in Wood Lane resembles nothing so much as a collection of odd casts left over from other buildings, and worked in as a frame to a pair of large arched openings.

A better state of affairs is to be found in the Court of Honour; and it is not too much to say that this part of the Exhibition will be remembered when all the rest is forgotten. Not that there is anything notable in the detail: on the contrary, it is lacking in originality, and has an unpleasant "cast-iron" appearance in places. The secret is in the plan.

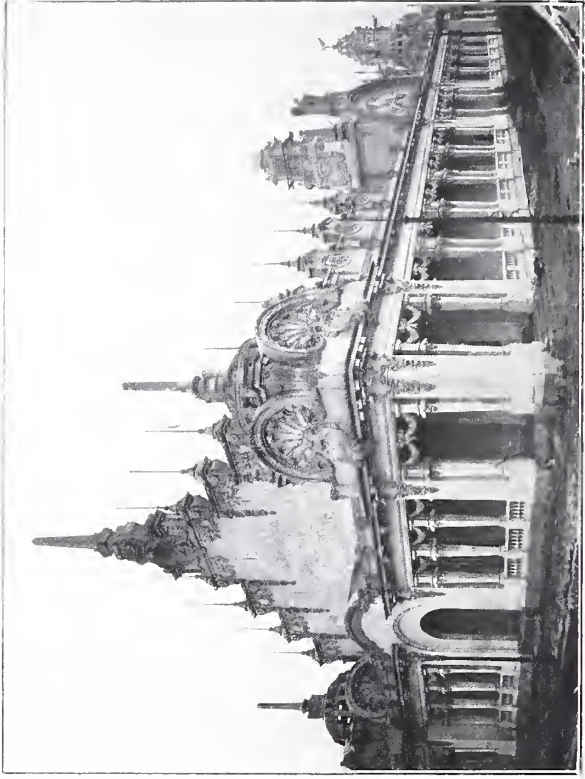
The centre of the court is occupied by a sheet of water some four hundred feet in length by a hundred wide, crossed about the middle by a bridge, which thus divides it into two unequal parts. Small octagonal pavilions, four in each half of the court, rise out of the water and carry their pleasantly-formed domes up to break the sky-line. Four similar pavilions adorn the bridge, while around them and along the arabesque balustrading of the terraces there are numbers of lanterns hid in trellised niches which may very well be truly Eastern in character. At the further

end of the court there is a cascade of water falling in a semicircle into the basin from a considerable height over a framework of semi-opaque glass. The working of this waterfall, which was to have been such a feature of the court, has, up to the present, not proved very satisfactory. The volume of water is insufficient, while the spasmodic manner in which the nightly illuminations jump from one colour to another is sometimes positively startling. Nevertheless, whether the Court of Honour be seen for the first time by night or by day makes little difference, it is always beautiful. By day it is a vision of dazzling whiteness, with its tiled court and plashing, cool waters, its pointed arcades and lattice windows. At night it is equally effective with its thousands of lights and the rainbow colours of the cascade. In one point only would we wish to see it altered. We wish the central bridge were not there, breaking the view of the whole and detracting from the full value of the lake. Instead of it we should prefer to see two more of the domed octagonal pavilions.

In the Court of Arts, beyond the Court of Honour, we meet for the first time with the real "Exhibition Architecture." Here it is rampant, and in all shades from the classic respectability of a Past President of the Royal Institute of British Architects to the magnificent audacities of the newest "art nouveau" that even Paris could send us. In this court we shall find a great deal to think about; for it is here that the opportunity is afforded us of studying the different moods in which the six architects who designed the buildings have interpreted the term "Exhibition Architecture." The buildings are: the Palace of French Applied Arts, Palace of Decorative Arts, Palace of British Applied Arts, the Imperial Tower (which has not been completed owing to the difficulties met with during the excavations), Palace of Women's Work, Palace of Fine Arts, and Hall of Music. Of this group, the three lying on the left hand are from the designs of English architects, while the corresponding three on the right are by their French confrères. On the one hand we have Mr. Belcher designing a palace to hold the exhibits in the Decorative Arts section, while far away across the courtyard of flowers lies the Palace of the Fine Arts, designed by a prominent colleague from Paris. Each is supported by two of his fellow countrymen, and each of them tells us—in lath and plaster—what is his conception of the Exhibition manner. The Englishmen give us classicism which is afraid to wander very far from the beaten track of stone and brickwork; the Frenchmen, with their greater command of drawing, seeming to laugh joyously at the freedom from all restraint



PALACE OF DECORATIVE ARTS.



PALACE OF MUSIC.



PALACE OF BRITISH APPLIED ARTS.



RESTAURANT PAILLARD.

Photos : F. N. Berktel.

which is implied by the very nature of their materials, unbind their imaginations and turn them loose in the realm of "art nouveau," to choose out what they will.

Taking the buildings in this court in sequence, beginning on the left-hand side near the Congress Hall, the first is the Pavilion of Applied Arts (French), designed by Mr. L. G. Detmar, A.R.I.B.A., on the lines of the steelwork which had already been prepared to suit Mr. Kiralfy's own preliminary sketches. Mr. Detmar's building is a graceful structure surrounded by a colonnade of coupled columns, and not exhibiting any very noticeable departure from the traditions of legitimate architecture. In fact the only difference between this pavilion and the same design carried out in sober everyday building materials would appear to lie in the unusual number of the swags and garlands. Now, as to swags and garlands, there is only one canon law in Exhibition Architecture; and that law, in specification terminology, runs as follows: "Each portion of the building shall have all proper swags, garlands, and other selections from the vegetable kingdom, to be hereafter approved by the architect, wherever they may be considered necessary by the architect, that is to say wherever there is room for them, and all such swags, garlands, &c., are to

be as large as possible." Mr. Detmar, of course, does not go as far as this, and is content to tie up his columns to the middle of the architrave. It seems an unnecessary precaution, as up to the present they show no inclination to get off their bases and walk about the grounds. The tower of this building, with the great winged figure surmounting the cupola, is particularly satisfactory in its general form.

The next building, the Palace of Decorative Arts, is from the designs of Mr. Belcher, A.R.A., and presents all the characteristics of his particular style, totally undisturbed by the demoralising influences of so gay a place as an exhibition. It stands on one side, so to speak, and refuses to be coerced into a luxuriant outcrop of decoration, losing, by its stolid indifference to what is happening around it, too much of its effect. At this stage of his tour of inspection the visitor to the Exhibition is scarcely prepared to find such an arcade as this, where the piers and arches are entirely, or nearly so, devoid of mouldings. Its position gives it the appearance of a poor cousin seated between two of his more wealthy relatives. The lines of the curved arcade, too, clash with the rectangular form of the building it is meant to mark, a blemish which is greatly to be deplored.

(To be continued.)



Photo: F. N. Birkett.

GENERAL VIEW OF THE STADIUM FROM THE "FLIP-FLAP."

Some English Palladian Rooms.



By the courtesy of Messrs. Lenygon & Co., Ltd., of No. 31, Old Burlington Street, we are enabled to publish views of some interesting rooms in that house, in which are housed many fine examples of old English furniture and decorative work.

The bulk of the houses in Old Burlington Street, originally known as Nowell Street, were built between the years 1718 and 1723, and, although most have at different periods been altered or rebuilt, the street still stands as a record, much mutilated, of the early Georgian style of architecture. Something of the faded grandeur of the Georgian days seems still to linger about its sombre walls. Its original site was on the "ten acres field" at the back of Burlington Gardens, and the name was a compliment to Richard, third Earl of Burlington and fourth Earl of Cork (born 1695, died 1753), the distinguished architect and patron of artists, who was living at this time at Burlington House. Cork Street was also named after him, and Savile Row after Lady Dorothy Savile, whom he married. The street is historically interesting from the fact that throughout the eighteenth century it was the home of famous statesmen, soldiers, and other public characters. Here lived and met many of the men and women who made the history of that day.

No. 31, the house with which this notice is particularly concerned, was built in 1720 for Lord Hervey, the distinguished statesman, wit, leader of fashion and taste, but best known to fame as the husband of the beautiful Mary Lepell; and was sold by him in 1730 to Stephen Fox, afterwards Earl of Ilchester, in the possession of whose family it remained until a few years ago.

The building is attributed to James Gibbs the architect, well known as a designer of houses of the day. A top storey has been added during the last twenty-five years, but otherwise the building, both inside and outside, remains as a very typical example of a nobleman's town house of the early Georgian or Palladian period.

To appreciate what may be termed the English Palladian School, a period when the arts, and especially architecture, were a national craze, it is necessary to realise the position in England during the first quarter of the eighteenth century. The prosperity of England was increasing by leaps and bounds; she had far surpassed her old commercial rival the Dutch; the wars and extravagances of Louis XIV had ruined France; Germany

as a commercial factor was hardly worth consideration. The seaports of Venice and Genoa had long lost all commerce and energy, and the numerous petty States of the mainland of Italy were regarded as little more than interesting playgrounds by Englishmen of wealth. Indeed, in many respects the latter part of the reign of George I was England's greatest period.

Much of England's commercial greatness was owing to the persistent peace policy of Sir Robert Walpole at this period. In politics he was so supreme that there was hardly a party to oppose him. The Court of George I presented no encouragement or interest as in former reigns as an occupation for the nobles; there was no scope for reputations to be made by arms on land or sea, and the great nobles and men of wealth seem to have turned to art as their one hobby and occupation.

The Earl of Burlington and Lord Hervey, whose names and works are so identified with this house, were perhaps the leaders of the new culture, and probably no example in all England is more typical of their school than the hall and ground-floor rooms in this house. That they had acquired their learning and taste by travels in Italy is obvious, and they appear to have appreciated the work of Palladio in the north-east districts of Italy, especially Vicenza and Venice.

What they saw was not suitable for English, or at least London, requirements, and it was the adapting of the precepts of the school of Palladio to English requirements which was the occupation of the lives of so many of these great nobles and men of wealth. Even had they wanted to, they were unable to break away entirely from English styles which existed in England as a legacy from the school founded by Inigo Jones, Wren, and others.

The beautiful oak staircase, notwithstanding its Palladian surroundings, has nothing Italian in its design or composition. The decoration of the two upper rooms, though inspired in every detail by classic art, shows a refinement and restraint which is lacking in any Italian examples.

As the work of the sixteenth century shows a perpetual struggle to replace the Flemish school of the Elizabethan period for classic design, so does the best work of the earlier Georgian period show the same desire to abolish the last trace of the Flemish or Dutch influences in favour of the purest classic.

Romance and feeling for the picturesque may have died, but in place of this an appreciation of the dignity, refinement, order, and cleanliness



ROOM AT 31, OLD BURLINGTON STREET, LONDON.

which render its examples so suitable for the requirements of to-day was developed by this English Palladian school. The collection of furniture and decorative works of this school which

Messrs. Lennygon have formed in their fine rooms helps one to realise and appreciate the beauties of what must still be reckoned the most flourishing period of English decorative art.

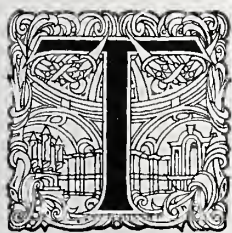


Copyright.

A CHIMNEYPiece AT 31, OLD BURLINGTON STREET, LONDON.

The Mersey Docks and Harbour Board New Head Offices.

Briggs and Wolstenholme, F. B. Hobbs, and Arnold
Thornely, Architects.



THIS building has been erected by the Docks Board to accommodate the various departments which until recently were inconveniently scattered. The offices occupy a commanding position on the river frontage, the site being a portion of the old George's Dock, close to the Pier Head. The aspect is due west.

The structure was started about five years ago, the first nine months being occupied in putting in the foundations, which start from the solid rock from 30 ft. to 40 ft. below street level. About 35,000 tons of cement concrete were used for this portion of the work. Owing to the proximity of the River Mersey, and the fact that spring tides reach within 3 ft. of the level of the street, great care has been taken to ensure the basement being thoroughly dry. An inch of asphalt was accordingly laid over the whole of the site and carried up inside the balustrade wall to pavement level. The building is of fire-resisting construction throughout. steel columns, girders, &c., being encased in concrete. There are in all twenty-five strong-rooms, equipped with Milners' patent strong-room doors and ventilating gates, and there are, in addition, a large number of the same firm's fire and thief-resisting safes.

The chief feature of the interior is the central octagonal hall, 72 ft. in diameter, and rising internally to a height of 120 ft., with a grand staircase and galleries at each floor level. Corridors radiating from these galleries provide access to all parts of the building. Seven electric passenger lifts have been installed.

The grand staircase is constructed of grey granite from the quarries belonging to the Dock Board at Creetown, Dumfriesshire, and the balustrade round the site is also built of the same material.

The halls and corridors on the ground floor are lined with white (Calacata) marble to a height of 8 ft. 6 in., the corridors on the upper floors having dadoes of white marble.

Danzig oak is used for the woodwork, except in the board-room, which is finished in Spanish mahogany. Bronze has been used throughout for all door furniture, all fittings being to special designs. The entablatures, trusses, and other bronze work have been executed by Spital & Clark, of Birmingham and London.

The lavatories are lined with glazed tiles up to

ceiling level, and opaline divisions by Adamsez, Ltd., have been used between the w.c.'s. All woodwork here is of oiled teak.

A large number of the windows were manufactured to the architects' details by Henry Hope & Sons, Ltd. The sections employed were of Messrs. Hope's special patterns with a high-class finish, which they generally use for buildings of this class. The windows are machine-made throughout, the joints being very exactly fitted through cutting with milling machines which scribe and tenon the ends to the exact shape required.

The ornamental work is interesting, as illustrating what is being done by the combination of the artists and craftsmen in the north of England. The casements, stained and leaded glass, gates, railings, balustrading, lift enclosures, electric light fittings and door furniture, were executed in the studios and workshops of George Wragge, Ltd., Salford.

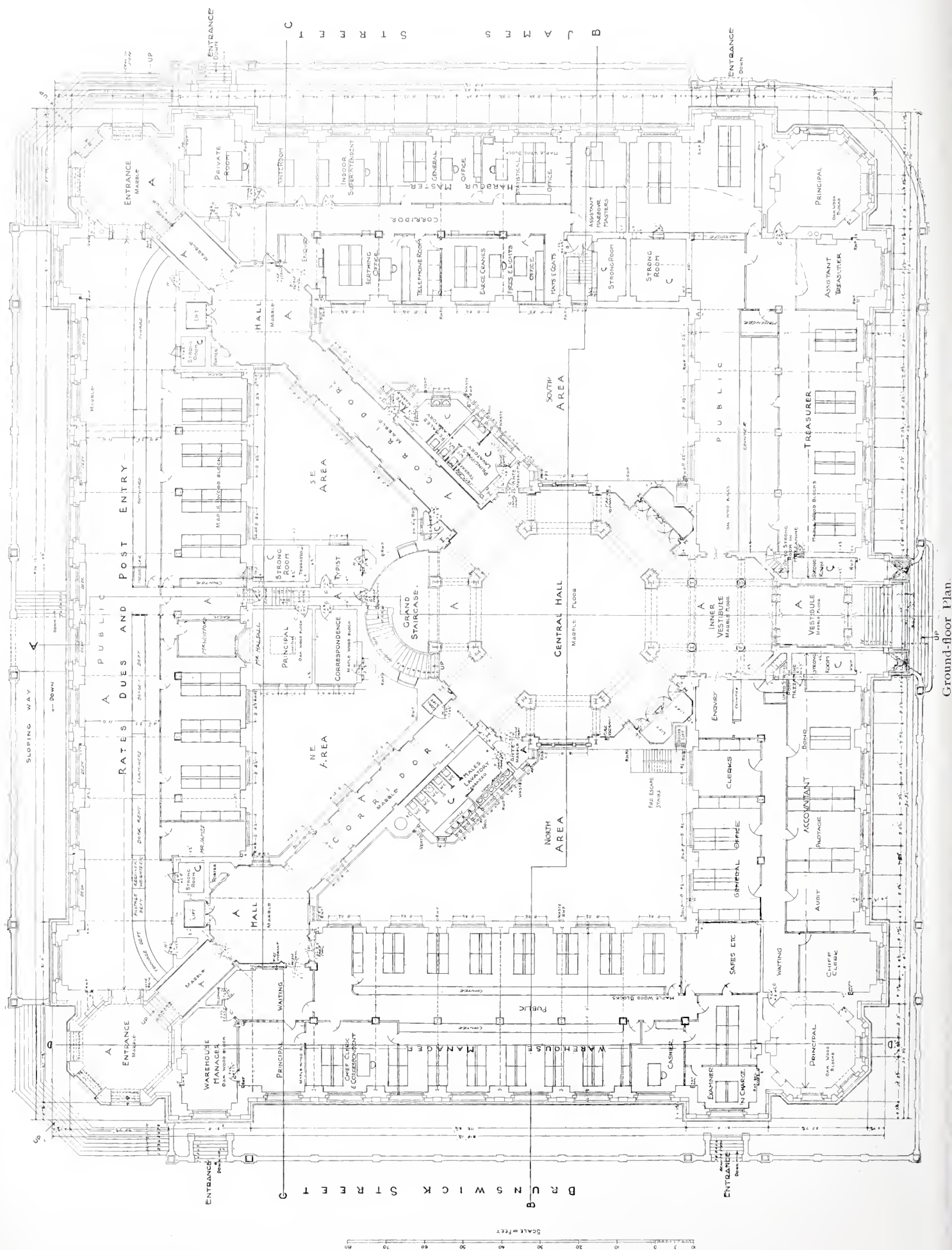
The designs throughout have been arranged with thought, imbued with the maritime nature of the business for which the building was erected—especially noticeable being the bronze terminals on the main entrance gates, representing a globe supported by dolphins, and the outside bronze electric light brackets, with the lamps in the hands of the broadly designed figure of Neptune.

The treatment of leaded and stained-glass windows and domes, fulfilling first of all the utilitarian demand, and carrying out a harmonious treatment of colour combined with design, give an added dignified charm to the internal fittings and fitments.

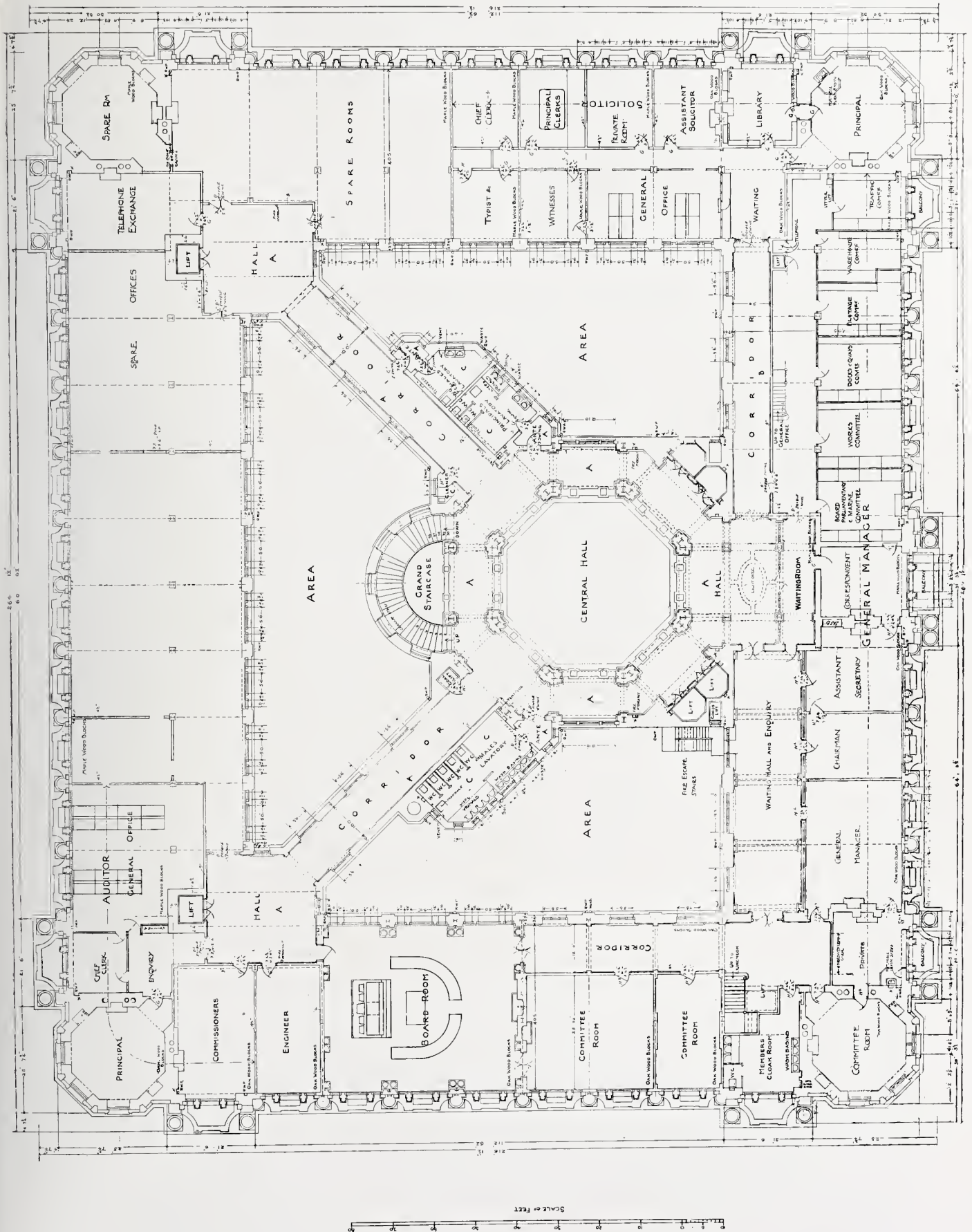
The central hall is surmounted externally by a dome rising to a height of 220 ft. above the pavement. The copper roofing of the dome has been executed by Ewart & Son, of London. This forms the principal feature of the exterior, which is entirely faced with Portland stone from the quarries of F. J. Barnes, Isle of Portland. At each of the four corners of the building is an octagonal tower 140 ft. high.

The main entrance, situated in the centre of the river frontage, is flanked by two stone statues representing "Commerce" and "Industry." The extreme dimensions of the building are 264 ft. by 216 ft., and from pavement to main cornice the height is 80 ft.

The contract was signed in March 1903, and, with the exception of the fittings (which formed a separate contract) the offices were practically completed by March 1907, within the stipulated time.



Ground-floor Plan.



*Photo: T. Lewis.*



GENERAL VIEW.



THE ENTRANCE GATES.

Photos : T. Lewis.

*Photo : T. Lewis.*

THE PRINCIPAL ENTRANCE.



THE CENTRAL HALL : GROUND FLOOR.



TREASURY GENERAL OFFICE : GROUND FLOOR.

Photos : T. Lewis.

MERSEY DOCKS & HARBOUR BOARD NEW HEAD OFFICES.

BRIGGS & WOLSTENHOLME, FF.R.I.B.A.; F. B. HOBBS & ARNOLD THORNELY, A.R.I.B.A., Architects.

CHARLES J. ALLEN, Sculptor, Liverpool.

BROWN & SONS, General Contractors.

SOME OF THE SUB-CONTRACTORS.

WIDNES BRICK CO.—Common Bricks.

SHAW'S GLAZED BRICK CO., Blackburn.—Glazed Bricks.

F. J. BARNES, Quarries, Isle of Portland (Best Whitbed).—Stone.

EARP, HOBBS & MILLER, Manchester; E. O. GRIFFITHS, Liverpool.—Carved Stonework.

C. W. WILLIAMS & CO., Manchester.—Wall Tiling.

ADAMSEZ, LTD., Leeds.—Opaline Slabs to Lavatories.

WATERHOUSE & DONDY, Liverpool.—Slatting.

EWART & SONS, London.—Copper Dome.

THE SEYSSSEL & METALLIC LAVA ASPHALTE CO., London.—Asphalte Flats.

GEO WRAGGE, LTD., Manchester; H. HOPE & SONS, Birmingham.—Casement and Casement Fittings.

W. H. HEYWOOD & CO., Huddersfield.—Patent Glazing and Fittings.

GOODALL, LAMB & HEIGHWAY, LTD., Manchester.—Grates and Mantels.

MELLOWES & CO., Sheffield.—Plumbing and Sanitary Fitting Work.

DOULTON & CO.—W.C's.

TWYFORDS, LTD., Hanley.—Urinals.

MELLOWES & CO.—W.H. Basins.

MELLOWES & CO.—Lead Down Pipes and R.W. Heads (special make).

DIESPEKER, LTD., London.—Mosaic and Marble Flooring.

THE ALLIANCE ELECTRICAL CO., LTD., Birmingham.—Electric Wiring and Bells.

EARP, HOBBS & MILLER, Manchester.—Modelled Plasterwork.

EARP & MILLER.—Special Woodwork and Carving.

VAN KANNEL REVOLVING DOOR CO., LTD, London.—Special Doors.

G. WRAGGE & CO., LTD., Manchester.—Stained Glass.

MELLOWES & CO., Sheffield.—Leaded Lights.

GEO. WRAGGE, LTD., Manchester.—Art Metal Work (special designs).

SPITAL & CLARK, Birmingham.—Bronze Entablature, &c.

QUIGGIN BROS., Liverpool.—Door Furniture, Locks.

G. WRAGGE, LTD., Manchester.—Gates, Railings, Handrails, Balusters, &c.

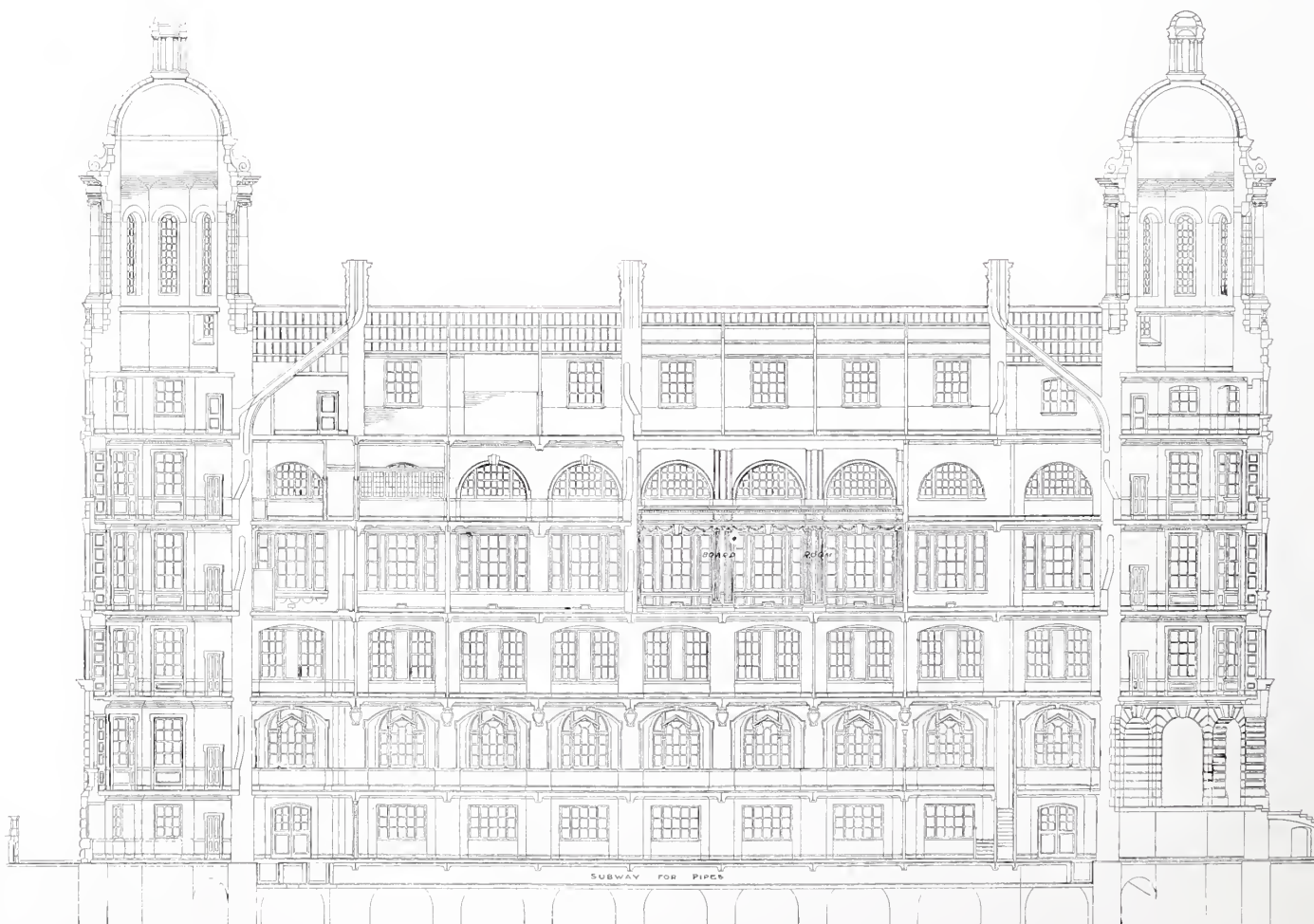
JOHN STUBBS & SONS, Liverpool.—Marble Walling.

EASTON LIFT CO., London.—Book, Service, and Passenger Lifts.

MILNERS SAFE CO., Liverpool.—Strong Room Doors.

H. G. RIDDELL, Liverpool (Killingworth Hedges Patent).—Lightning Conductors.

GOODALL, LAMB & HEIGHWAY, LTD., Salford.—Furnishing.



Section.



Photo: T. Lewis.

THE CENTRAL HALL: FROM FIRST-FLOOR LEVEL.



Photo: T. Lewis.

THE WAITING HALL: SECOND FLOOR.



Photo: T. Lewis.

THE BOARD ROOM.

*Photo: T. Lewis.*

THE ARCHITECTURAL
REVIEW, AUGUST,
1908, VOLUME XXIV.
NO. 141.



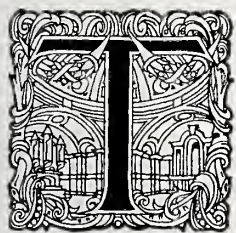
Photo: Arch, Reuters Photo. Emman.

BRIDGE BETWEEN THE NEW PUBLIC OFFICES, WESTMINSTER, AND THE HOME OFFICE,
PAUL R. MONTFORD AND W. S. FRITH, SCULPTORS.

See page 69.

Notes of the Month.

M. Hulot's Drawings of Selinus—A Suggested Improvement of Trafalgar Square—Seaside Architecture—The Warner Memorial, St. Kitts.



THE headache usually engendered by a visit to the Academy becomes unbearable in the room given up to Architectural Drawings; so that it is with great diffidence that one recommends a show of this kind as likely to give pleasure. However, those who saw the exhibition of Monsieur Jean Hulot's drawings were well rewarded for their pains. The author of these drawings is a winner of the Prix de Rome, and he has chosen Sicily as the chief scene of his labours. There are perhaps half a dozen perspective views of the interior of the Capella Palatina in Palermo, and also complete geometrical drawings which make a splendid study of one of the most exquisite buildings in the world. The chapel, which was built in 1132, with its rows of granite and marble pillars, its walls beautiful with many an ancient story, which keep, as is fit, the mellow and golden atmosphere wherein old tales are enshrined, is a gem of the purest water. The walls to the aisles are lined with white marble in the lower part, divided into compartments by bands of mosaic, most brilliant in gold and red and white and green. Over this are set stories in a golden ground. The roof is a wonderful creation, where the eye, in the dim warm light, slowly traces its form, searches out the decorations in each octagonal compartment, finds where each pendant comes to an end, where the mind loses itself in a vague wonder in trying to decipher the inscriptions written over it. The walls everywhere gleam with mosaics wherein are depicted lovely forms, divine presentments of many an antique story.

The great bulk of the remainder of the drawings give a restoration of Selinus, the ruins of which are perhaps the grandest and most impressive in Europe. It was founded in 628 B.C. by colonists from Megara Hyblæa under Pammilus, who built the Acropolis on an eminence about 150 ft. above the sea. The town proper was situated on the landward side and to the eastward, separated by a marshy valley (the draining of which is ascribed to Empedocles), a sacred precinct was founded in the sixth century. The town was destroyed in 409 B.C. by Hannibal Gisgon. The exiled Syracusan patriot founded another colony a few years later, and it was finally destroyed in 250 B.C. From that period to the present day these huge ruins have been deserted.

The destruction of the temples was caused by an earthquake at some unknown period.

These "Pilieri dei Giganti" have lain through long centuries, while the slow finger of time traces ever-changing shadows in the worn flutings of pillars, on broken architrave and cornice. Lizards bask in the sun undisturbed, or move lazily over the bleached ruins.

The Museum at Palermo contains a number of fragments taken from Selinus—several metopes and parts of terra-cotta mouldings and various fragments.

We do not intend to discuss the merits of the restoration of the Acropolis and City—it is sufficient to say that Monsieur Hulot has realised in a wonderful way the spirit of Greek architecture; and his drawings, to those who care for such things, have an atmosphere of the antique spirit which is worth reams of paper filled with dull drawings of the orders.

The study of restoration on the lines taken by the Prix de Rome students is, we think, excellent; and these present drawings show that, besides beautiful draughtsmanship, erudition and imagination are absolutely necessary.

In this connexion the drawings of the Pantheon at Rome by M. Chadanne will be remembered, and Mr. Norman Shaw's recommendation to students to study them. J. M. W. HALLEY.



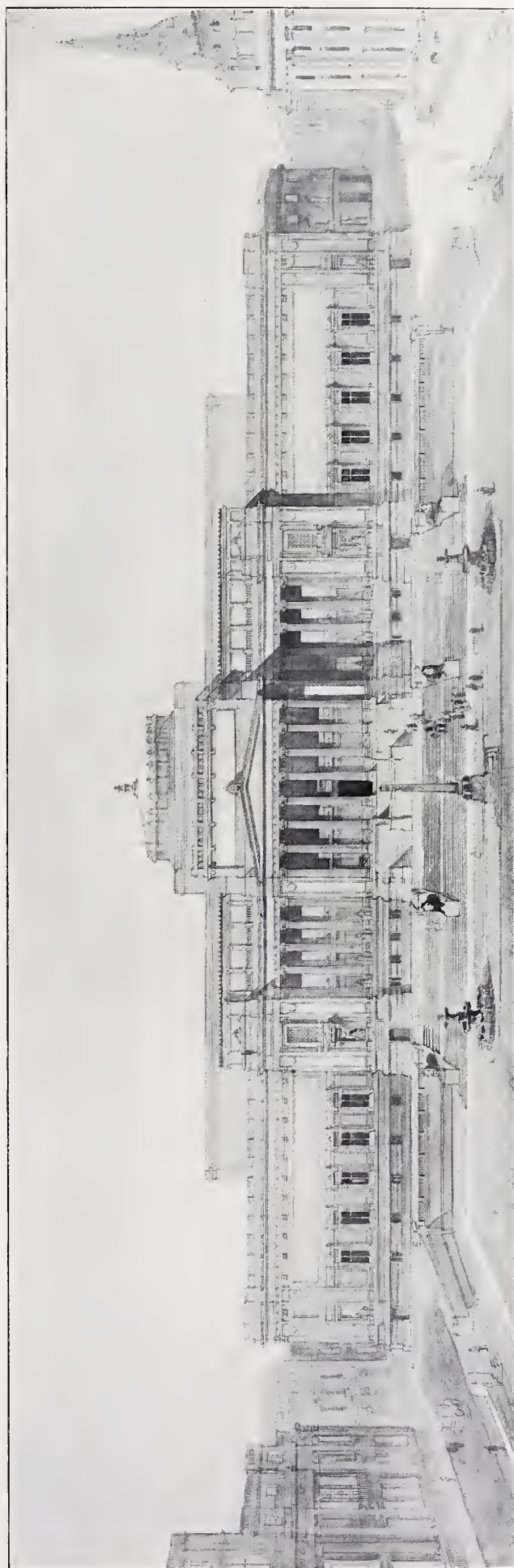
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TRAFALGAR SQUARE—in point of size the finest "place" in London—lacks in a degree that quality most essential to its importance—repose. This is partly owing to the misplaced statues and other features, which lack proper subordination to the general scheme, combined with the restless skyline of the present National Gallery. The main façade of the gallery as it now exists was designed by William Wilkins, R.A., in 1832, and finished in 1838, and recalls to some extent the earlier design for the London University, Gower Street, by the same architect. Apart from the unfortunate cupolas and that æsthetically disturbing element, Nelson's Column, the existing design is very nearly successful, maintaining as it does by its extreme length the breadth and dignity of treatment so desirable for such a position. The suggested plan shows the whole of the site now occupied by the Gallery and St. George's Barracks



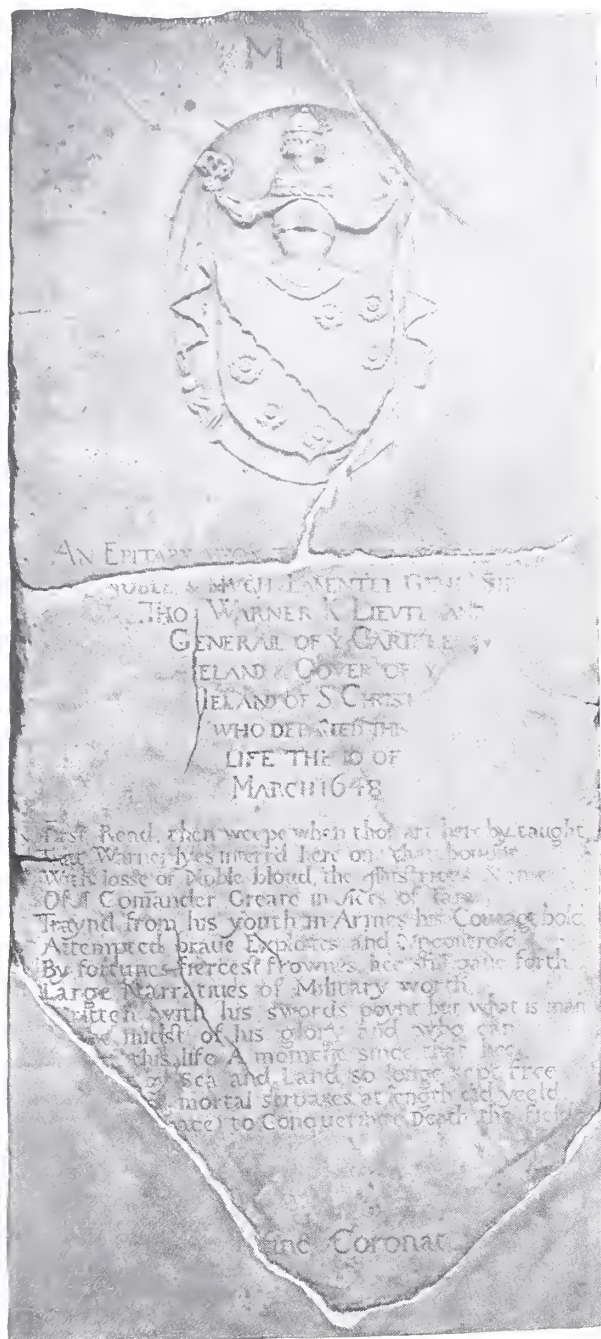
AT a season when people are starting for the seaside, it is not an idle question to ask, What is our seaside architecture? Our watering places and seaside resorts came into vogue in the eighteenth century, and were developed during the long period of George III. Their growth was immensely stimulated by the railway system, and they will doubtless be yet further expanded as the custom becomes more general of living in one place and working in another. Brighton grew under the Regency from the old village of Brighthelmstone, and gave the model for most of the seaside towns for three-quarters of a century. It was Late Georgian in style, some houses being fronted with black glazed bricks, and—first and last of watering-places in this respect—possessed a royal palace, Nash's curious Pavilion.

St. Leonards with its long terraced "Marina" was similarly developed from the picturesque old Cinque Port of Hastings, and town after town arose, each exceedingly like its neighbour. In more recent times, however, we have witnessed a remarkable change: collections of villas, large and small, of cottages dotted about in gardens, and lastly of what are called bungalows, have arisen, and in these the idea of a town, properly so called, is almost lost. Torquay is a collection of expensive villas in beautiful gardens; its architecture, where it has any, retires modestly behind trees and shrubs, and no visitor could say, half an hour after leaving the place, in what style they were built. In this we see a curious English characteristic, for the last thing mentioned by any Englishman is the architecture of the place he has been visiting; the views, the hills, the neighbouring country, any subject on earth he will talk about except the buildings. Where these receive a moment's attention they are judged from one standpoint—do they resemble houses in the country? Bournemouth is another place where for many years there has been much building, but whose architecture as a whole leaves little definite impression on the visitor, even if we do not echo William Morris's statement that "the houses of the rich people there were positively blackguardly."

In addition to this change in laying out seaside towns, there has come about the usual enormous employment of red brick and staring white woodwork, materials which require the softening hand of time. But, whatever the material, the tendency is always towards detached dwellings, and these of a "countrified"



A SCHEME FOR THE IMPROVEMENT OF THE NATIONAL GALLERY AND TRAFALGAR SQUARE. RICHARDSON AND GILL, ARCHITECTS.

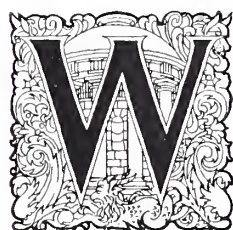


THE WARNER MEMORIAL, ST. KITTS.
RECENTLY RESTORED. SIR ASTON WEBB, R.A., AND
E. INGRESS BELL, ARCHITECTURAL ADVISERS.

type, the small farm or country cottage being the model and starting-point for all. Thus our newer seaside resorts seem scarcely to be towns; they may be neither better nor worse for this, but the fact is palpable. Westgate, for instance, near Margate, is a case in point. It is a deservedly popular place, but after strolling past gardens and villas to the sea, the visitor finds the front carefully and elaborately laid out in green promenades and ornamented with shrubs; facing these is a long line of handsome private residences; but where is the town? One recent change is certainly for the better; this is the employment of widely-projecting verandas, sometimes in two storeys; in hot weather it is not

unusual to draw green blinds of matting over the front, affording a grateful protection from the glare of the sun. Another, however, is open to criticism: this is the bungalow. The original is to be seen in any European settlement in India; it is a rather squat building, usually, though not invariably, of a single storey, surrounded by very deep verandas, with its interior composed of a few large rooms; the entire design is subordinated to keeping out the sun whilst admitting the air. Moderate, however, as the elevation of these dwellings is, it is loftiness itself compared to what is occasionally seen at our seaside, where it resembles a mushroom with a scarlet roof. Others, however, are better designed than these. The simple life may be carried to the point of absurdity, and the design of a gentleman's house must necessarily rise above the conception of a mere shelter from the elements; in such a case "bungalow" becomes a somewhat misleading term.

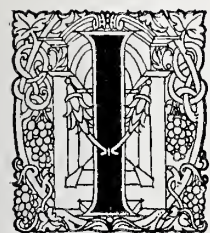
Our seaside dwellings, once they ceased to be ranked in terraces above the cliffs, were spread into large, rambling villages rather than towns. There is much to be said, however, for the idea of a seaside town still being designed on urban principles with buildings effectively grouped, and some large central structure crowning the whole; a great terrace approached by fine stairs and winding roads would effectively break up the present rather featureless "parade" which monopolises the sea front in many places. Such a design would not exclude trees and ornamental planting, but rather invite them; and the private residence would play a conspicuous part, though it would cease to resemble a small farmhouse. Examples of water-side cities of this kind abound on the coasts of Italy. But perhaps it is too much to ask for an English Genoa.



We reproduce here a photograph of the Warner Memorial, St. Kitts, recently restored to the order of the Crown Agents for the Colonies by Messrs. John Daymond & Son.

The slab is in statuary marble, and was broken in several pieces; these were fixed together and made good where necessary with new marble and cement, and the whole cramped on to a thick slab of marble, the weight being finally about one ton. The fine lettering of the inscription was simply thoroughly cleaned out, not cut or altered in any way. No trace of the completion of same is to be found, either in this country or the colony. The architectural advisers for the work were Sir Aston Webb, R.A., and Mr. E. Ingress Bell.

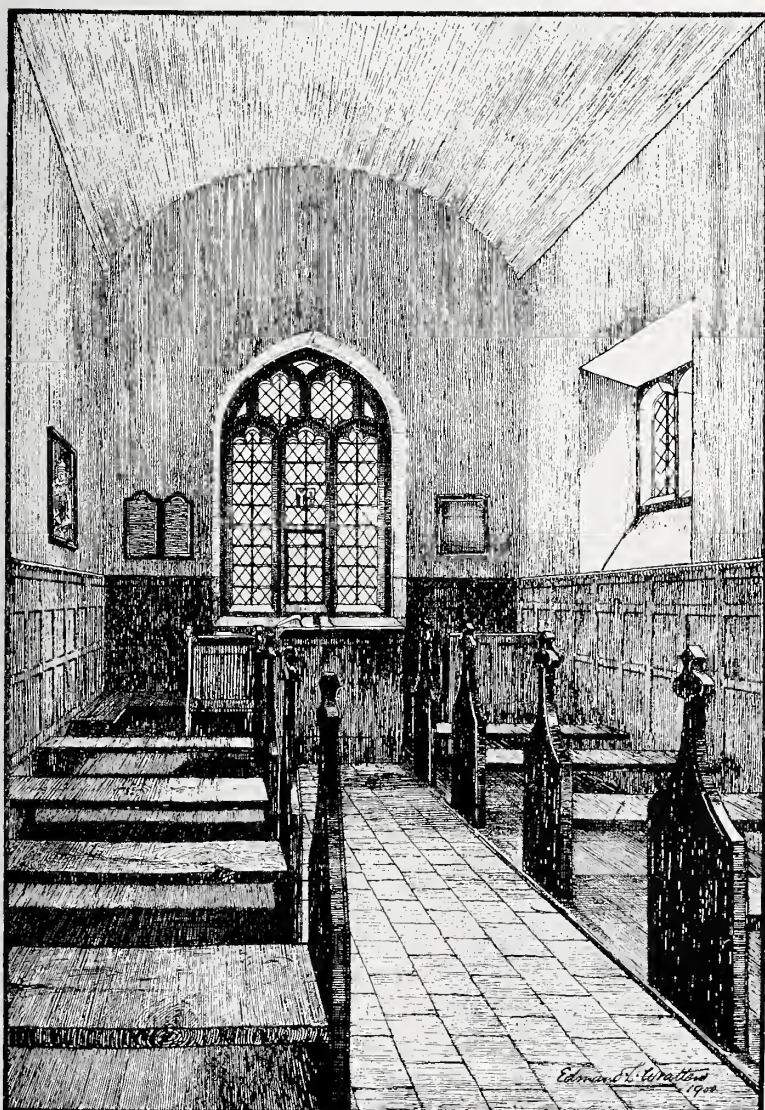
The Committee for the Survey of the Memorials of Greater London.



IN last month's REVIEW I promised to refer in greater detail to those particular schemes of work which are being actively pursued at present by the Survey Committee. It has been our aim to concentrate the efforts of our members as far as possible upon the subject chosen for the publication of the current year, without interfering too much with the valuable services rendered by individuals in their own districts. While, therefore, our secretary, Mr. Percy W. Lovell, is leading a small band, bent upon the conquest of Highgate and Hampstead, and others are busy in the City, in

East and West Ham, in Blackheath, Croydon, and elsewhere, on me falls the duty to urge as many as can to put their hands to the work at Chelsea, the conclusion of which is timed for this autumn at latest. Measured drawings are specially needed of many good examples of eighteenth-century work.

Chelsea has been much to the fore this year, and her prestige has suffered no whit from the scrutiny which her history has undergone in the fashionable interests of pageantry. Congratulations have been bestowed, from all quarters, upon those who skilfully gathered from her past the details of scenes so long ago enacted, and upon those who reproduced them in last month's pageant with becoming spirit and charm. But whereas the makers of pageants summon back the past by what Aristotle would call the arts of imitation, and attempt thus to snare its atmosphere for a brief moment, we, on the other hand, are concerned with the material legacies which earlier centuries have handed down to us in their arts and crafts—things that tell their story just as well as the chronicler's page, and often more truthfully. Favoured Chelsea is very rich in these memorials, and will need, at a moderate estimate, four of our Survey volumes to contain their record. These we propose to arrange as follows: two volumes of the Register of the parish, excluding the old church and the Royal Hospital, and two monographs dealing with each of the last-mentioned subjects. The first volume of the Register, in which it is intended to include all the river front and old river-side houses, has been selected as the book for 1908, and becomes therefore the *point d'appui* to which we should chiefly direct our energies. From the site of Cremorne in the west, past Lindsey Palace and along Cheyne Walk where once stood Beaufort House, Danvers House, Shrewsbury House, Winchester Palace and Henry VIII's Manor House, and along the road where remained, even to within the period of our own survey, the old houses of Paradise Row, as



CHAPEL: WHITGIFT HOSPITAL, CROYDON (1597).

DRAWN BY E. L. WRATTEN (SURVEY COMMITTEE).

far as the Royal Hospital grounds—this is the area we hope to cover. And since it is our custom to limit our retrospective work to the date of the formation of the Committee (except in regard to monographs), we shall be able to include some of these already lost, as :—Paradise Row, the old wall of the Physic Garden, and even the little statue of Mercury that has lately fled from the pediment of Queen's House (Rossetti's home), all of which were unharmed when our Chelsea work was begun under our former secretary, the late Mr. Ernest Godman.

What we require, then, is enthusiastic help in the preparation of drawings. Prof. Patrick Geddes, whom we have lately welcomed upon our active roll, and who, by the by, is to be congratulated on the success of his scheme for the re-erection of Crosby Hall in Chelsea, has very kindly placed a room at our disposal at No. 3, More's Garden, Cheyne Walk, to form a place of rendezvous on Saturday afternoons. Members desirous of helping either by drawing or photography should send a card to our secretary, Mr. Percy Lovell, Parliament Chambers, Great Smith Street, S.W.

WALTER H. GODFREY.



BURFORD CHURCH.

Photo: Taunt.

Architecture in the United States.

I.—The Commercial Buildings.



ARCHITECTURE in North America, though not lacking in historical interest, becomes a bulky matter if dealt with from an historical standpoint. Since Architecture, properly speaking, did not put in an appearance there until about

two hundred years ago, buildings of a distinctively American character were only to be found about the time of the Revolution; and, since then, development, decline, change upon change, and one outside influence after another, have come and gone so rapidly that one may say the buildings of the United States and Canada have had a new architectural clothing as often as the countries have had a new Government.

To include what is of vital interest—what is characteristic of to-day—we must omit much interesting work showing the rise, zenith, and decline of a style, and much that illustrates abortive efforts to invent, revise, or introduce an effective style in place of classic, which, in its various forms, appears to be the natural style of the Aryan race.

One observes certain tendencies as to style in classifying the different kinds of buildings according to their uses; thus, the public buildings speak the classic tongues with the modern French, fifteenth-century Italian, or eighteenth-century English accent—the accent most pronounced and most frequent being the first.

The Roman Catholic and Episcopal (Anglican) churches are usually some form of Gothic, so also are many of the buildings of the Universities—as at Princeton (New Jersey), Bryn Mawr (Pennsylvania), Yale (New Haven, Connecticut), Washington (St. Louis, Missouri), and the College of the city of New York. In the former cases it is the natural and traditional style, but for the colleges seems rather an effort to merely imitate the older ones of Oxford and Cambridge. There are, indeed, exceptions where even this Gothic style has been given a new lease of life in the new world. The clubs, also the hotels, are

almost invariably Renaissance in style, as will be noted are most of those in London's West End.

The residence shows the broadest eclecticism as regards style, tells something of the comparative wealth, social position, and sometimes also of the ancestry of the people for whom it was designed—that is to say, the *individual* residence does, for there are in most of the eastern cities great rows of old houses in some places not unlike those of Bloomsbury, in others more like those of Belgravia, while still others unlike anything that ever was built anywhere at any time, or, let us hope, ever will be built again, and these are found in profusion in the west as well as east. One sees houses that may be compared with them in the rows of Fulham, Clapham, and Shepherd's Bush—"Victorian" in style, brick in construction, stone of the "hand-carved" sort in "trimmings," suggesting only probable profit, at one time (since such neighbourhoods rapidly decline), to the speculators who built them.

There is a predominance of Renaissance as the style of architectural expression for the house—at least for the city house. In the country and smaller towns the houses are free from any great influence of architectural precedents; but there is one thing written large upon the great majority of even the smallest and most insignificant of these dwellings, internally as well as externally—that is, the remarkable growth of good taste and refinement, an extraordinary interest in architecture upon the part of the general public which has taken place during the last two or three decades.

This development is largely due to the influence exercised by the great expositions, and more directly perhaps to the extension of travel in Europe and to the founding of schools of architecture in connection with the Universities, which has gone on apace during the past twenty or thirty years. At the present time there are more than a dozen of these schools affording excellent instruction, and Architecture is becoming recognised as a study to be included in the "liberal" education

of any man who pretends to scholarship. Not least, too, among the influences tending to improve taste and further interest in the study of the science of the beautiful in art and in the work of the artists of the day—in architecture, painting, sculpture, engraving—has been that of the illustrated press, the editors of which have shown a kindly determination to take the side of the artist and uphold him in the struggle against ignorance. These influences, while they have had their most apparent effect upon the design and furnishing of the residence, are reflected in all branches of architectural work. They have taken hold upon everything, from the seaside shack or bungalow, to the vast palaces of Newport and New York; from the lamp-post in the street, to the heroic monuments in the fine parks; from the diminutive village hall, to the great structures of the Government; from the small shingled chapel of the Free Methodist, to the inspiring cathedrals of the Anglican and Roman Catholic; from the country inn, to the huge hotels of the large cities. They have even grappled with the commercial structure, that most difficult of subjects for artistic treatment, essaying to convert it to decency, and to convince its builders that something more than economy is necessary to their life. They have so far succeeded that whether it be the small shop, or the office building two hundred feet square and ten or fifteen storeys high, or the thirty and forty storeyed towers recently completed, there is the same tendency to forward the canons of good taste and develop a distinctively national character. Whether devoid entirely of architectural ornament or lavish in detail, painting, and sculpture, there is in all of the recent work of architects—I use the word in its proper sense: the master builder who builds beautifully—the same clear reading of the programme, the same scholarly solution, direct, simple, beautiful. There is evident always an understanding of the fitness of things; a desire to fulfil and not to avoid or waive utilitarian requirements, and an apparent healthy desire to eliminate the superfluous.

That the commercial buildings of America are a class by themselves, are the result arising from the demands of the utilitarian minds of the men of commerce, and are unlike the corresponding buildings of any other country, is so generally recognised as to be beyond contention. That many of these buildings are thoroughly successful as designs—or are at least admitted to be so by the majority of architects in their own country, and by Europeans who have had the opportunity to study them at first hand—is, perhaps, not so well known.

Of the beauty of the high type of building to

which the British mind reverts whenever mention is made of American Architecture, one may say, as with any subject involving the study of beauty, so much depends upon what one takes to it what one will take with one from it.

One may class these buildings under a few general headings which will cover most cases, namely: (1) Those of one or two storeys, which include the better class—the class that seeks to be conservative, at least in appearance—of banks, the clearing houses, exchanges, and the buildings occupied in their entirety by the offices of a single company which prefers to preserve its identity in whole, rather than lose some of it by taking offices in a building occupied also by other tenants. (2) The shops or “stores,” industrial and storage buildings, usually from three to ten storeys in height, which are not very different in their requirements from those on this side, but possess certain features, general and national characteristics of design which make them interesting architecturally. (3) The buildings for office purposes, those of more than ten storeys in particular, which sometimes also contain a bank, shops, or club—occasionally all of these—and a restaurant, large meeting hall, or other feature which permits form to follow function without making the whole exterior exactly like a honeycomb. This last is the American “sky-scraper,” the type which has caused so much discussion among the engineer-architects as to its permanency or “life,” among the artist-architects as to its adaptability to artistic solution, and among other people, not very well informed upon the subject, as to its safety, necessity, healthfulness, and its effect upon neighbouring property. It is the high type that it is proposed to consider more particularly in the present article.

Everybody knows, though sometimes forgets, that the United States became a nation less than one hundred and thirty-five years ago; that its commercial prosperity suffered almost to ruin during the seven years that it fought for independence; that it again suffered a severe set-back in the struggle with Britain known as the war of 1812; that fighting with the Indians continued from the founding of the various colonies of Spain, Britain, France, Holland, and Sweden up to within the memory of men who are to-day in the prime of life. There was a war with Mexico in the forties, and the well-known struggle over the questions of state rights or union, and of slavery, in the early sixties. But if these had the effect of a temporary check upon commerce (and the latter undoubtedly left the whole southern half of the country in a state of poverty bordering upon ruin), the commercial activity which began during the period of colonisation continued with redoubled

energy after the civil war; new villages sprang up and developed into large towns in a few years; the towns along the great lakes became flourishing cities; the great fires of Boston and Chicago, the disastrous financial panic, the Centennial Exhibition at Philadelphia, all occurring during the seventies, respectively giving opportunities to rebuild on better lines, checking the spirit of speculation, after the return of prosperity establishing business upon a firmer basis, and bringing the country in contact with the art and products of the old world, which latter led to a rapid growth of travel and study by Americans in Europe. "In architecture the personal influence of two men, trained in the Paris École des Beaux-Arts, was especially felt—of Richard Morris Hunt (1827-95), through his words and deeds quite as much as through his works; and of Henry Hobson Richardson (1828-86), predominantly through his works. These two men, with others of less fame but high ideals and thorough culture, did much to elevate Architecture as an art in the public esteem." Richardson was probably the first American architect to treat a commercial building as a type different from a building for shops and flats, and his Lionberger Building in St. Louis and his well-known wholesale store for Marshall Field in Chicago may be numbered among the earliest examples of distinctively commercial architecture in America. These, though designed for prevailing conditions and possessing great originality in design and the use of materials, may be said to differ from similar structures in Europe only as much as these might differ from one another; the distinctive character was given by the genius of the architect working along lines of common sense.

The system of construction was at that time much the same as it is in England at the present; the outside walls were of self-supporting masonry and also carried a portion of the floor loads, while iron columns and girders were only used internally. Practical conditions limited the height of such structures to about nine or ten storeys when the thickness of outer walls and the pyramidal foundations were found to occupy so much valuable ground and basement space that it was not economy to go higher. The value of land within certain limited areas in New York and Chicago became enormous when it had become clear that to do business with convenience and dispatch compelled men to obtain room within those areas. It was, therefore, the introduction of the iron "skeleton" construction first employed by architect W. L. B. Jenney in the ten-storey building for the Home Insurance Company in Chicago in 1883 which created the type which, irrespective of the individual architect, may be

considered purely American in origin and development.

"In order to obtain a maximum of light for the offices proposed in his new design, Mr. Jenney decided to reduce the width of all exterior piers as much as possible, and to use cast-iron columns within the piers to carry the floor loads, thus relieving the masonry piers of these loads, and consequently reducing their areas. . . . The exterior piers were made self-supporting, but the spandrel portions, between the top of one window and the bottom of the window above, were carried on iron girders placed in the exterior walls and extending from column to column." This is why and how the new type of construction came into existence; its successful carrying out in the first instance led to its general adoption and development into the modern steel-frame "Cage" construction in which all structural members are of rolled steel with riveted connections; and all external masonry above the first floor, as well as the floor loads, is supported upon members of this steel frame, and the height to which it may be carried is limited at present only by problems of economy and the elevator service, while in future it will probably be limited only by the bearing value in tons of the total area of the site which may be covered by the foundations, and what proportion of least dimension to height may be found necessary to provide for proper wind-bracing.

The high building has come into existence, has been developed, become numerous, in all of the largest American cities for the one evident reason: It is a money-maker to its owners. This fact, though the leading one, is not the one-and-last-word for its *raison d'être*. It satisfies a demand for office space in certain central districts which the constantly increasing desire to accomplish the transactions of business as rapidly as possible has created: to reduce the number of working hours in the day, to live in the country, to devote more and more time to study, to indulge in sport and recreation—in short, to save time in order to have time for these things. By enabling the executive head of a large company to have all his clerks within call, and eliminate to a great extent the use of messengers and telegraph, and the constant annoyances attendant upon the use of the public telephone exchanges, the amount of fixed charges is reduced, work is rendered more systematic, supervision and control is facilitated. It must be evident to anyone with a knowledge of the conduct of business in very large offices that too large a ground area can be a serious drawback, that horizontal extension quickly reaches a practical limit, too much time is spent in walking from place to place; while an almost ideal

arrangement is one with the principal office on the first floor opposite or within a few steps of the elevators and stairs, with the offices of the principal departmental assistants ranged one over the other directly above that of the chief. To what extent this must be considered is evident when one remembers that a large railway office usually contains several hundred clerks. There is a fourteen-storey building in St. Louis one hundred by one hundred and fifty feet occupied entirely by such offices, and I was told by one of the officers of the company that the building is entirely inadequate for its purposes. This is, however, the exception rather than the rule. More often the building is larger than required exclusively for the use of one company, the remaining space being let out to smaller occupiers, indeed often being erected solely for the occupancy of the latter—brokers, promoters, professional men—rendering the commercial character of the structure more conspicuous. Admitting, then, that its purpose is primarily gain for its owner, that its advantages mean gain in another way—by savings instead of direct income, is it surprising to find engineers claiming this class of work as belonging to their field and endeavouring to place the architect upon a footing with a mere decorator? Whether surprising or not, certain engineers have tried to attain this state of affairs; one of these writes protesting that architectural adornment is “a waste—is, to put it in plain English, perverting someone’s money,” and, in the same article, admits that “high rents cannot be obtained from a building with its halls finished in concrete when the adjoining buildings have a marble finish.” If this is so, how does it happen that the man who is so engrossed in business that he is supposed to care nothing for appearances or surroundings—who by the engineer is rated so low as not knowing the difference between a building that possesses architectural merit and one that is bald as a factory or vulgar beyond description—how is it that he will not pay, for the same amount of space, just as high a rental for an office in the economical concrete construction of the engineer as in the structure with the marble finish? This “marble finish” seems to suggest something which the narrow training of the engineer has prevented him from grasping; a probable agreeable air of luxury and comfort; a subtle something about the building not fully accounted for by the suggestion of mere expense—present in every good design—that something which we call “character” and the layman “style.”

As there are two kinds of traders in every market—those who invest their money in the best and safest securities, and are content with a small profit or low rate of interest, and others whose

object is always to make money by causing as much rise and fall as possible, and rendering trade dangerous—one may liken to the latter the speculative builder who goes in for a type of building which is expected to pay ten to fifteen per cent. for, say, fifteen years, and then be torn down; and to the former the investing company which erects buildings of intrinsic merit, and entrusts the whole undertaking to the ablest architectural talent obtainable; sometimes by direct selection, as in the case of the buildings for the New York Life Insurance Company, whose principal buildings in New York, Omaha, Kansas City, Montreal, and elsewhere, were designed by McKim, Meade & White, and by Babb, Cook & Willard, the building for the *Mail and Express* by Carrère & Hastings, and the Singer Building by Ernest Flagg, both in New York; sometimes as the result of competition, a notable example of which is the American Surety Company’s Building in Broadway, New York, by the late Bruce Price.

In each of the above cases there may be an ulterior motive to account for their extreme magnificence. All of these companies advertise—indeed, what business concern, however conservative, does not in one way or another?—and every business man knows there is a public which can be reached through the channels of fine art that might not be reached in any other way—well-informed, critical, and influential—a public with a love of art and of luxury, which discriminates against the ugly and incompetent—a public not at present in the majority in any country in the world, except perhaps in France, but sufficiently numerous in America not to be ignored by the astute men of affairs.

The desire to gain the patronage of this community is leading to the study of its requirements, is awakening an interest in its ideals, bringing about a genuine conversion to its views, and an inclination to advance its standards—and so:

From its hold
Dark and old,
From the night,
Breaks the might,
The might of the gloried gold!
Wakes the hoard,
Earth’s last lord,
From its sleep,
From the deep,
Leaps as the blade of a sword.

To strike for higher and higher standards of taste in design, to give its architects unprecedented opportunities to prove their ability as artists, offering a liberal purse for the purposes of artistic experiment which has continued with varying success during the last eighteen or twenty years, in Chicago, Buffalo, St. Louis, Boston, Baltimore—in all of the largest cities, but especially in New York.

The borough of Manhattan, New York, is an island about a dozen miles long south to north from Battery Park to the Harlem River, and two miles wide east to west from the East River, which separates Manhattan from Brooklyn, to the Hudson River, which is a boundary between the states of New York and New Jersey. In the triangular space at the southern extremity and bounded on the north by, say, Chambers Street, City Hall Park, and the Brooklyn Bridge—a triangle almost equilateral, and less than a mile in altitude—is the portion known as the Wall Street district, corresponding to New York as the City does to London, within which are to be found examples of nearly all the early experiments and most-developed types of high buildings. It is also the district in which the demand for space is greatest, and of consequent fabulous land values.

It would be, no doubt, a little premature to predict that this whole district will be *entirely* covered with high buildings in the course of time. It is not improbable, however, that in a few years alternate city squares will have twenty-storey buildings built upon them, and the intervening spaces filled with banks, exchanges, and shops of monumental proportions. The present structures of ten or twelve storeys will be doubled in height, and the smaller buildings, which have been standing for more than twenty years, pulled down to make room for higher or the more monumental edifices of one or two storeys.

As to the types of artistic solution, only one or two can be deemed more than experimental. There are two types which appear to be in course of evolution; one expresses the office unit by means of windows alone, either by single or the more frequent double window to each office. The exterior is designed with reference to the material with which it is clothed and the purposes to which it is put alone, no special heed being taken of the steel skeleton, the lines of which are marked by the masonry and acknowledged externally only by the slight reveals to the window openings, and the ranging of openings one immediately over the other. The other type very clearly indicates the light structural lines of the steelwork; in fact, only so much masonry as is necessary to protect the steel frame against disintegration and danger of fire is employed, the protective material being usually of terra-cotta, the manufacture of which has been carried to a very advanced state of perfection, and has been very largely adopted for both constructive and decorative purposes throughout the United States and Canada.

Of the first-mentioned type perhaps the earliest example of design which could be in the least regarded as architectural was a project for a twenty-eight-storey building (Fig. 1) by the late Harvey

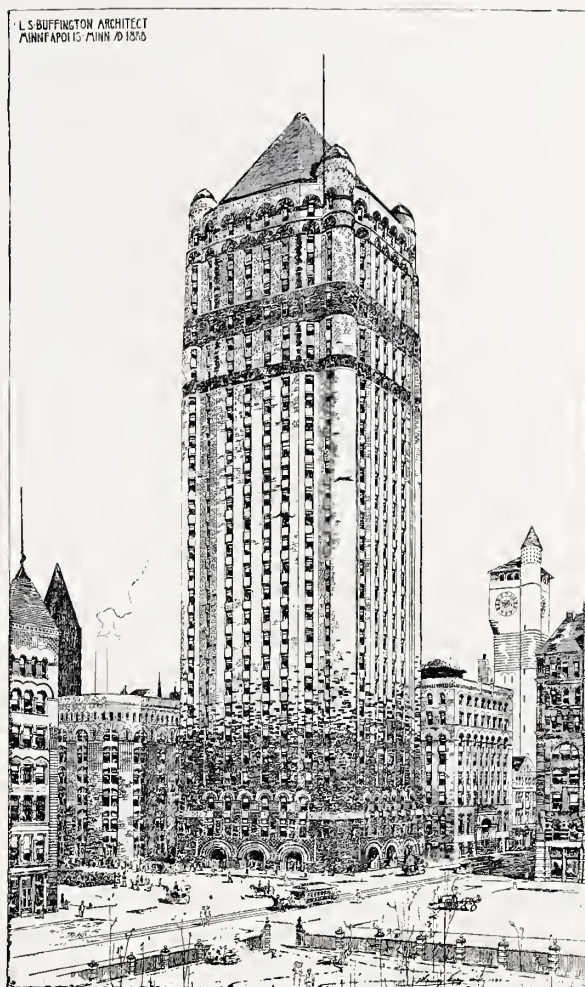


FIG. 1.—DESIGN FOR A TWENTY-EIGHT-STOREY BUILDING BY HARVEY ELLIS.

Ellis, a man possessed of an extraordinary imagination, and combining an unusual understanding of the romantic schools of architecture with a remarkable facility in the use of brush, pen, and pencil. He designed many wonderful "Pipedreams," and always had some equally wonderful—though at the time regarded by his friends as impracticable—idea for their construction. He is alleged to have been the original proposer of the "cage" construction, the modern type developed since the skeleton type was first used by Jenney in Chicago. This project, made in 1888, was designed in the then popular style of Richardsonian Romanesque for Mr. L. S. Buffington of Minneapolis, who patented the idea of skeleton construction which has since been generally admitted and believed by architects and engineers to be the invention of Mr. Jenney. Ellis's design probably owed its inspiration to the tower of the Alleghany County Court House in Pittsburgh, and it was inevitable that the next design of promise—one in which Classical or Renaissance detail was proposed—should find its suggestion in another existing tower: the tower of St. Mark's in Venice. This was the fine study for a building

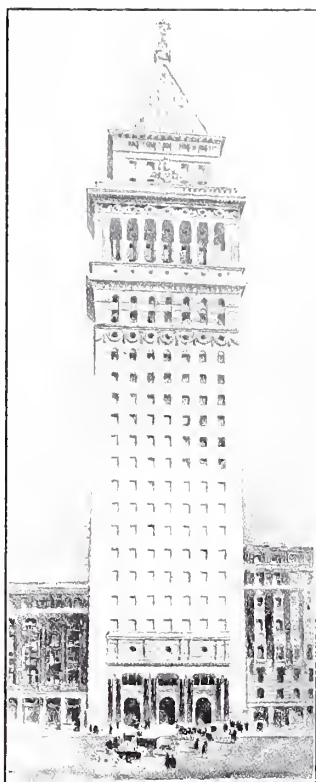


FIG. 2.—THE "SUN"
OFFICE BUILDING.

for the New York *Sun*, thirty-two storeys high to the top storey in the pyramidal roof, by the late Bruce Price, made in 1890. Though owing, perhaps, its *parti* to St. Mark's, this tower design for the *Sun* was handled in a way that proved power, individuality, and high scholarship in its author. There was no attempt to imitate the buttress-like lines of the Italian tower, no effort to conceal the office windows within *motifs* suggesting bays of a masonry construction suitable only to the support of large stone vaults, which was the practice current at the time in all high buildings pretending to architecture, as for instance the Union Trust Building. It may have owed something to the design by Mr. Ellis, though it will be noted from our illustrations that the latter depends on the use of different-coloured stonework for its "values," as the painters call them—its effects of light, dark, and half-tone. In the design by Mr. Price (Fig 2), except for the columns at the entrances, colour does not affect these. Practically the same horizontal divisions of the height were made by Mr. Price as by Mr. Ellis. In both there is a "base," "shaft," and "capital" treatment—a base consisting of three storeys in the lower of which are the three arched entrances in each case; a high shaft with wide strong-appearing corners; and all of the windows exactly alike until a narrow band of ornament and circular windows in the one case, of arched window-heads and a band of dark-coloured stone in the other. In both there is a slight entasis, from a vertical base about

ten feet high at the ground storey—in the one to the top of this band only, in the other all the way up to the base of the pyramidal roof. Above this band, again in both cases, there are two storeys, then another horizontal band which is the height of one story; there follows what in most towers of the town hall or church type would be the belfry, composed of three storeys of offices (in the *Sun* tower these are under the colonnade), then another storey forming a frieze, over which the arched heads of the windows in the Minneapolis project, shown in dark stone, correspond in value with the shadow under the main cornice of the design for the *Sun*. In the former, however, the roof slope commences immediately above this level, but in the latter there remains a three or four storey attic stage crowned by a cornice and surmounted by a pyramidal roof with a small lantern topped by a bursting gilded sun.



FIG. 5.—THE "FLAT-IRON" BUILDING,
BROADWAY AND FIFTH AVENUE, NEW YORK.
D. H. BURNHAM AND CO., ARCHITECTS.



FIG. 3.—AMERICAN SURETY BUILDING.

In this design Mr. Price doubtless gave the building an entasis for the double reason of apparent strength—to counteract in some degree the optical illusion which results from a high vertical line—namely, that it leans outward towards the top—and obtaining room within his own boundary line for his projecting colonnade, which forms the principal feature of the “capital.” This colonnade—which would be in reality a mere screen—was provided for in two ways, first by setting back the wall line above the twentieth storey, and secondly by corbelling out the main wall faces through the eighteenth and nineteenth storeys, a scheme that would have been both very picturesque and very expensive. The third, seventeenth, twentieth, and twenty-fourth storeys were to be provided with small circular windows, a scheme that would have been impracticable, as offices with such windows cannot be easily let. The design not having been carried out, may be considered as an interesting study, a beginning which has led to many of the most satisfactory steps in the solution of this difficult problem, and served as a precedent upon which Mr. Price

based his fine design for the American Surety Company’s Building at Broadway and Pine Street, which won the competition against a strong field—a competition which brought out many interesting ideas.

In this design Mr. Price eliminated the unpractical features of his first study, and lost some of its picturesqueness in consequence. The colonnade in the upper part was suppressed, and a row of pilasters extending through two storeys only was substituted; all the circular windows, with a single exception, gave place to practical square ones. In place of the square lantern stage and pyramidal roof there was only a screen wall pierced with circular



FIG. 4.—AMERICAN SURETY BUILDING,
BROADWAY, NEW YORK.
BRUCE PRICE, ARCHITECT.

openings, and capped with a cheneau rising above the main cornice. All of which tended to simplicity and added to the monumental character of the design; but the most important change was that in carrying down to the ground level the vertical lines of the masonry between the windows of the upper storeys in place of the triple-arch treatment which followed the design of St. Mark's to—in this respect—a degree that was unsatisfactory both in design and practice.

In the execution of this design some changes were made. One which has materially harmed the design has been the change from the screen wall above the cornice to a two-storeyed attic—made shortly before the completion of the building, and precluding any opportunity to the architect to properly study the change—the result of which is most unfortunate. There seems to have been a doubt in the mind of Mr. Price as to whether the upper storeys ought or ought not to be crowned



FIG. 6.—EMPIRE BUILDING, BROADWAY, NEW YORK.
KIMBALL AND THOMPSON AND ALEXANDER
MACINTOSH, ARCHITECTS.



FIG. 7.—HANOVER BANK BUILDING,
NEW YORK. J. B. BAKER, ARCHITECT.

with the principal horizontal line—it was probably too late to suppress or reduce the main cornice as already designed, and a small cornice to the attic seems to have been felt by him to be inadequate. Accordingly the cheneau was increased in size, and the upper cornice brought into competition and discord with the one originally designed. The whole design must therefore be regarded as one which is not on the whole what the architect intended, and criticism of it should take this important fact into consideration.

This building (Figs. 3 and 4) may be said to have created the first of the two types of office-building design to which I have referred—that known as based upon the principle of the Roman column with base, shaft, and capital, there being three principal horizontal divisions. To this type belong the Flat Iron building by Burnham (Fig. 5), the Empire Building by Kimball & MacIntosh (Fig. 6), Broadway Chambers by Cass Gilbert, and the Hanover Bank Building by Baker & Ayers (Fig. 7); and; more picturesque, but less logical and less typical, the fine marble offices of the New York Life Insurance Company in Broadway by McKim, Meade & White, with details which for refinement and richness can be equalled only by the finest palaces of Europe. To this last I shall refer in the next article.

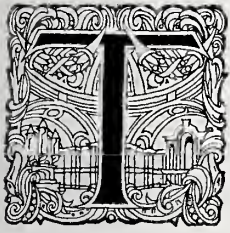
FRANCIS S. SWALES.

(To be continued.)

New Public Offices, Westminster.

Designed by the late John Brydon, F.R.I.B.A.

Completed by Sir Henry Tanner, I.S.O., F.R.I.B.A.



THE site of the above building was acquired under the authority of several Acts of Parliament. It occupies an important position at the corner of Parliament Square and Parliament Street, and the area at present covered is about three acres. The buildings when eventually completed will extend the full length of Great George Street to St. James's Park, and will then occupy a further area of two acres. The new block is connected to the Home Office block by a stone bridge with three arches. The foundations were commenced in 1900, this part of the work being carried out by Mowlem & Co.; but before the superstructure was begun Mr. Brydon died, and its subsequent erection by Spencer, Santo & Co., Ltd., has been under the direction of Sir Henry Tanner, Principal Architect to the Commissioners of Works.

The style is English Renaissance, an important feature being the circular court, 160 ft. in diameter, approached through archways from Charles Street, and to be later approached in a similar way from Great George Street. The latter part of the court is at present incomplete, pending the acquisition and demolition of the Institution of Civil Engineers and other buildings existent on the Great George Street frontage. The exterior is faced with Portland stone, supplied by the Bath Stone Firms, Ltd., and worked by the general contractors, Spencer, Santo & Co., Ltd., at their mason's yard in Page Street, Westminster. The sculpture in the pediment is the work of Bertram Mackennal, and is designed to represent in some manner the use to which the building is assigned. In the centre the seated figure represents Government, the flanking and crouching figures are Law and Order. On the left the groups symbolise Trade, the spirit of Shipbuilding, with artisans and labourers at the end. On the right of the central figure the groups symbolise Education and Art.

The principal entrance is on the Parliament Street front, and the sculpture here and all round the lower part of the building is by W. S. Frith. Mr. Frith is also responsible for the sculpture of the spandrels to the arches of the bridge connecting the new block of buildings with the Home Office block. The figures on the left-hand side are symbolical of the work of the Local Government Board; those over the centre arch represent

Elementary and Technical Education (the Board of Education being the other Government department housed in the new structure), while the figures over the right-hand arch are typical of Justice and Mining and Factory Inspection, duties of the Home Office, with which the bridge connects.

The top sculpture on the bridge, from the chisel of Paul R. Montford, is made up of two projecting groups and a centre panel. The left-hand group is an allegorical figure of Local Government, wearing a civic crown, and supporting the old and worn-out worker, by which Mr. Montford suggests old-age pensions, &c. The group on the right side is an allegorical figure of the Home Department looking after the welfare of the young worker—encouraging and helping labour—as by the Factory Acts. The centre panel represents Commerce and Industries, with figures of foreign traders, merchants, a clerk, a female figure at the back suggestive of domestic duty, another, beside the figure of Labour, representing textile industries, and the seated figure of a boy is symbolical of technical education.

The large composite capitals to columns and pilasters under main cornice on all three fronts,



SPECIAL FITTING IN BRONZE
BY THE BROMSGROVE GUILD.

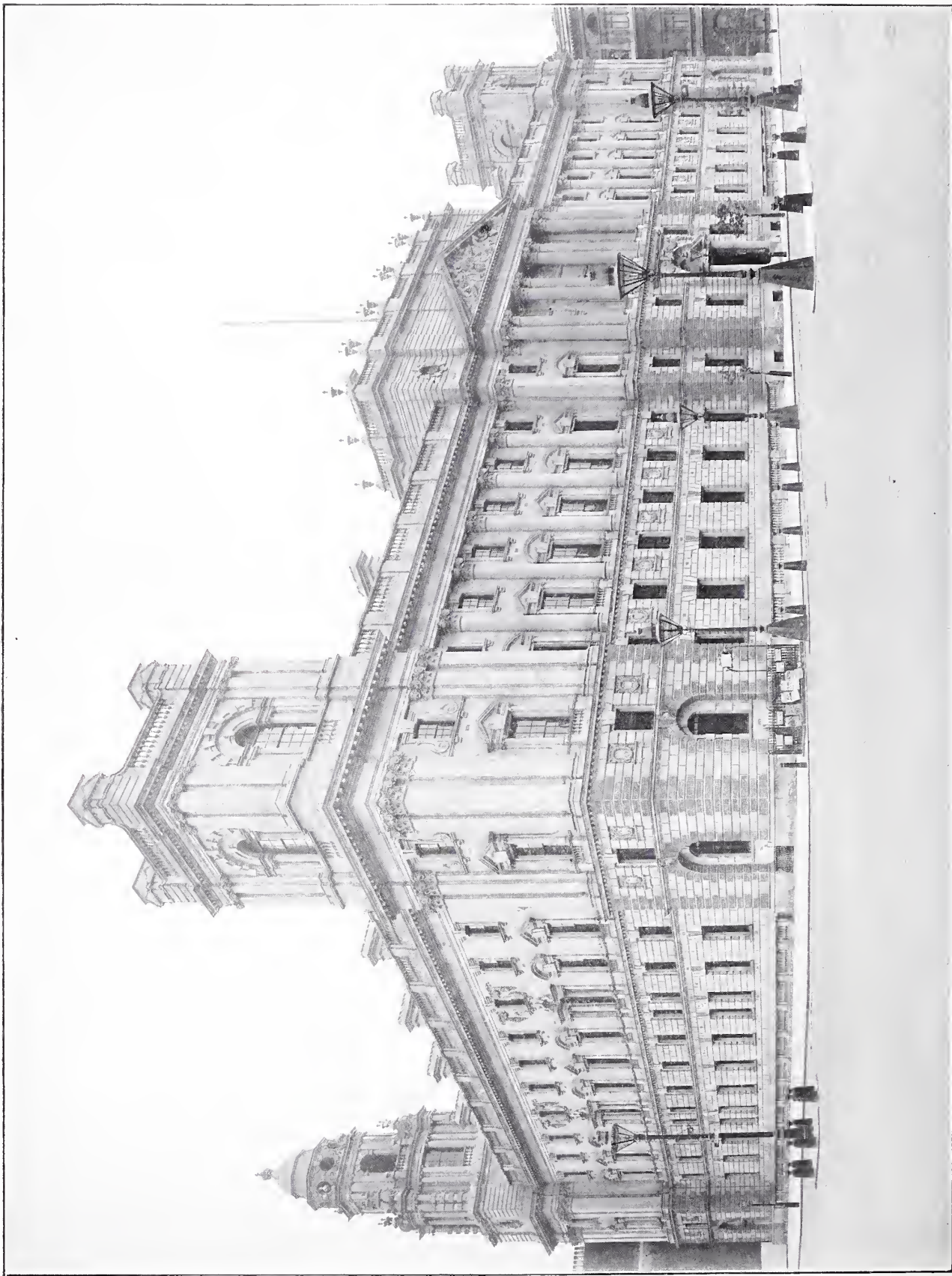


Photo: Arch Review Photo, Bureau

VIEW FROM PARLIAMENT SQUARE.

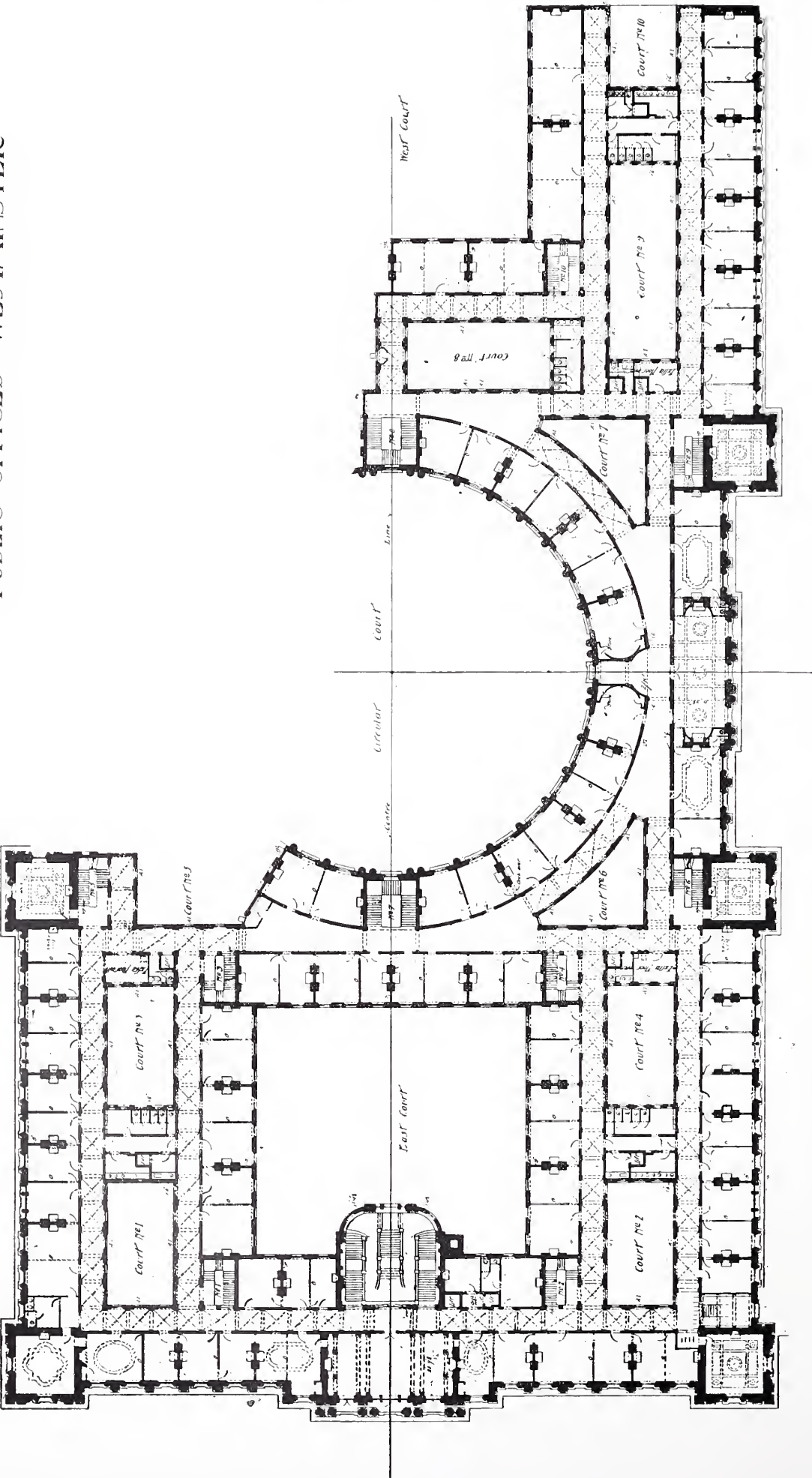


Photo: Arch. Review Photo. Bureau.

SPANDRELS ON BRIDGE BETWEEN NEW OFFICES AND THE HOME OFFICE.

W. S. FRITH, SCULPTOR.

The sculpture on the bridge has reference to the work of the Local Government Board and the Board of Education, the departments housed in the new building. The two figures here shown are symbolical of Local Government.



Principal Floor Plan.

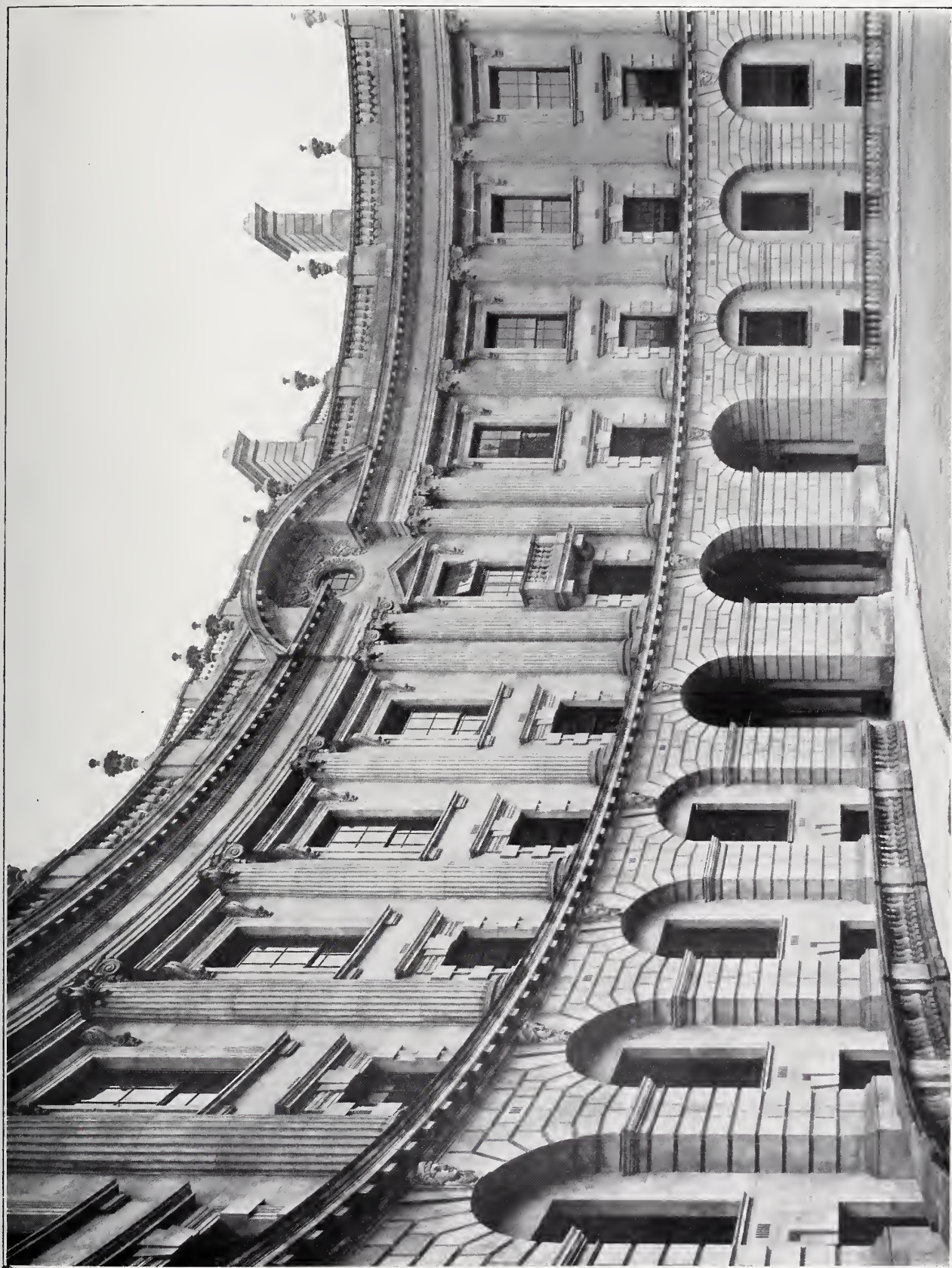


Photo: Arch. Review Photo. Bureau.

THE CIRCULAR COURT, LOOKING TOWARDS THE CHARLES STREET ENTRANCE.

the Ionic capitals to the columns in the circular court, the whole of the capitals to the towers, and the carving generally of the upper part of the building, were executed by John Daymond & Son.

The entrance archways in Charles Street are closed by three massive wrought-iron gates with decorative coats of arms in bronze. These were designed and made by W. Bainbridge Reynolds.

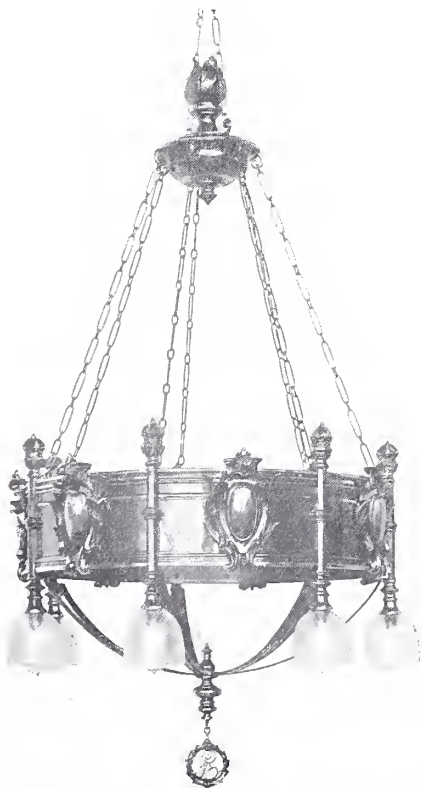
The interior contains about 500 rooms for the accommodation of about 1,500 officials; the number of the latter has increased considerably since the buildings were first planned. In general the aim of the planning has been to provide large, airy rooms for the use of two or three officials, rather than provide a large number of small private rooms. The Local Government Board Department occupies the Parliament Street and Great George Street fronts; the Education Department is situated on the Charles Street side.

The principal entrance opens into a spacious hall, the ceiling of which is upheld by monolith Mazzano columns; the marble floor here was executed by Farmer & Brindley, Ltd. The Mazzano marbles obtained from the quarries at Brescia, for which A. Guttridge & Co. are the London agents, have soft, warm colours. The stone is of a very compact and homogeneous nature, free from any bituminous substance, and takes a high polish. In conjunction with Irish green the paving to entrance hall is effective, and the two large chimneypieces, partly carved, show



SPECIAL FITTING IN BRONZE

BY THE BROMSGROVE GUILD.



SPECIAL FITTING IN BRONZE

BY THE BROMSGROVE GUILD.

the Mazzano marble as well adapted for interior decoration. The light shade used for the monolith columns, wall linings, and balusters, is known in the trade as "Botticino." The plinthing and capping to balustrade, with the carved caps to columns, are all in the darker shade known as "Mazzano." The entrance hall and staircases in Charles Street and Great George Street are also executed in polished Mazzano marble by John Daymond & Son. The principal entrance hall leads directly to the grand staircase, carved out entirely in Mazzano marble, giving access to the principal floor. Directly opposite to the staircase on the principal floor is the audience room, where the President of the Local Government Board receives deputations. This (with its pilasters of pavonazzo marble, by Farmer & Brindley, Ltd., and an enriched plaster ceiling) and the board room of the Education Department, are the most elaborately-decorated apartments in the building. The whole of the interior woodwork has been executed by the general contractors, Spencer, Santo & Co., Ltd., at their workshops in Earl Street, Westminster, including the panelling in the principal rooms, the doors, teak window frames, and the fine pair of teak doors at the entrance. The wood-carving in the Board Room was executed by Farmer & Brindley, Ltd., and other carved woodwork was carried out by H. H. Martyn & Co., Ltd., including that



Photos: Arch. Review Photo. Bureau.

WROUGHT IRON AND BRONZE GATES, CHARLES STREET ENTRANCE.



PRINCIPAL ENTRANCE, PARLIAMENT STREET.

on the principal entrance doors. The Ministers' rooms and those of the principal permanent officials have been more plainly fitted with fine wainscot, and have enriched ceilings; but the other offices, and the interior generally, are of a plain character, as befits an office building, and the walls are for the most part painted in soft green shades, R. Gay & Co.'s paints being used throughout. Only three coats of paint were used, the material being on a zinc basis. The stoves, dogs, and fire-backs for the audience chamber, hall, Education Board room, and the large grille over the main stairs, were executed by W. Bainbridge Reynolds, Ltd. The present President of the Local Government Board having stipulated for plenty of book-shelf accommodation, two large book-cases have been erected in his room as part of the general scheme of decoration, and the same satisfactory arrangement has been carried out in several of the other rooms. The plaster enrichments for the ceilings were modelled by H. H. Martyn & Co., Ltd.

The special recommendation of leadless glazed tiles is that there is absolutely no danger to the workers in the manufacture. For this reason the Government have done so much to encourage their use, and in the new Government buildings at Westminster some thousands of yards of leadless glazed tiling, made by Carter & Co., Ltd., have been used. There is a difficulty in getting even and reliable colours by the use of glazes in which there is no lead, and an even shade of colour and certain colours are not easily obtained without lead. Still, as most architects of taste are only too anxious to get a little play in the colours of their tiles, and there is now a tendency to reject the evenness of tone that was formerly so much prized, it may be that in the course of experiment we shall be able to correct the variations and uncertainties that at present are a hindrance to the complete success of the leadless glaze. G. Woolliscroft & Son, Ltd., have also supplied tiling to the building.

The lighting is by electricity, and Verity, Ltd., have supplied a number of the fittings. The special lighting fixtures, for the most part of bronze, have all been designed and executed by the Bromsgrove Guild, and three examples of these are illustrated. The wiring for the electric light has been carried out by the Government's own staff. Most of the lock furniture was supplied by James Gibbons, and N. F. Ramsay & Co. supplied some special plates for the principal rooms. Henry Hope & Son, Ltd., supplied the bronze work to the outer doors, and some two thousand bronze finger-plates to the inner doors.

The whole of the engineering work has been executed under the direction of Mr. E. G. Rivers,

I.S.O., M.Inst.C.E., Chief Engineer to the Commissioners of Works.

Kitchen and refreshment rooms have been fitted up in the top floor of the building for the accommodation not only of the two departments housed therein, but also for the Home Office officials in the next block, and the gas-cooking machinery here has been supplied by the Carron Co.

The heating arrangements have been carried out on the Webster atmospheric system by the well-known firm of Strode & Co., who claim many advantages for their method. A positive circulation of steam vapour is maintained throughout the whole of the apparatus, all water of condensation being returned to the boiler-feed tank. The radiating surfaces are rendered thoroughly effective, there being no trouble with confined air or water accumulations, and the whole system works noiselessly, with a minimum amount of attention and maximum economy. Some idea of the magnitude of the work may be gained when it is stated that about 900 radiators have been installed with a heating surface of nearly 40,000 feet. The radiators, supplied by Strode & Co., are of a special type for warming and humidifying the air, which is in most cases brought in at the back of the radiators, and passes through same before entering the room. This ensures a good supply of fresh air at an even and pleasant temperature. The domestic hot-water service was executed by Richard Crittall & Co., of Wardour Street. The boiler installation for the heating arrangements consists of four Lancashire boilers, 28 ft. by 7 ft. 6 in., and a smaller Cornish boiler, 18 ft. by 5 ft., for use in summer.

R. Waygood & Co., Ltd., have supplied and fixed the twelve lifts in the building. Six of these are electric paper lifts, each to raise 56 lb. at the rate of 120 ft. per minute, through a distance of 82 ft. in the case of five of them and 69 ft. 6 in. in the case of the other. They are all controlled by a push-button device.

There are also four suspended hydraulic passenger lifts, each to raise 10 cwt. at the rate of 150 ft. a minute through a travel of 82 ft., and fitted with the firm's patent "Walker" rope grip. For goods service there are fitted two suspended hydraulic-type lifts, each to raise 700 lb. at 120 ft. a minute through the same distance as the others. They also are fitted with the patent "Walker" rope grip.

Power for the hydraulic lifts is supplied from the London Hydraulic Power Company's mains to four passenger lifts, two goods lifts, and two basement lifts.

The fire service is also worked by Ellington's patent automatic injector apparatus, which gives sufficient power to work six hydrants simul-



DETAIL OF COMPOSITE CAPITALS ON PARLIAMENT STREET FAÇADE.

Photo: J. D. Daymond.

taneously, full-volume jets of about 100 ft. high, of water from the Water Board mains and the Hydraulic Power Company's mains combined. An automatic ejector apparatus for keeping the basement clear of water is also worked from the latter mains.

We desire to acknowledge our indebtedness to Sir Henry Tanner and Mr. R. J. Allison, of H.M. Office of Works, and to Mr. F. Ruddell, Manager, Messrs. Spencer, Santo & Co., Ltd., for kind assistance and information in compiling this account of the building.

NEW PUBLIC OFFICES, WESTMINSTER.

Designed by the late JOHN BRYDON, F.R.I.B.A., Architect.
Completed by SIR HENRY TANNER, I.S.O., F.R.I.B.A., Architect.

E. G. RIVERS, I.S.O., M.Inst.C.E., Chief Engineer.

BERTRAM MACKENNA, PAUL R. MONTFORD, W. S. FRITH, Sculptors.

E. J. SEARCHFIELD, Clerk of the Works.

JOHN MOWLEM & Co., Contractors for the Foundations.

SPENCER, SANTO & Co., LTD., General Contractors for the Superstructure.

P. H. PATTEN, Contractors' Representative in Charge of the Works.

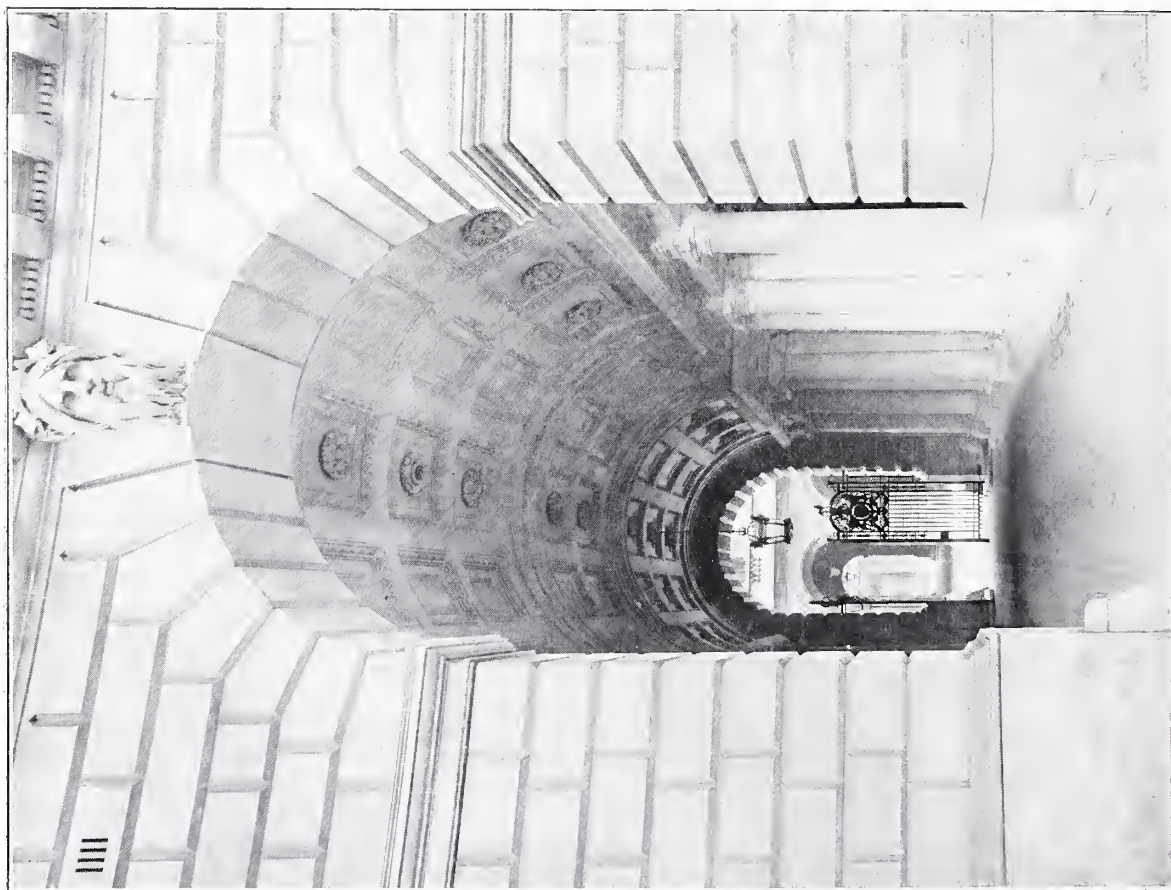
SOME OF THE SUB-CONTRACTORS.

BATH STONE FIRMS, LTD.—Portland Stone.
R. WAYGOOD & Co., LTD.—Lifts.
FARMER & BRINDLEY, LTD.; JOHN DAYMOND & SON; W. GARSTIN & SONS.—Marble Work.
CARTER & Co., LTD.—Internal Tiling.
G. WOOLLISCROFT & SON, LTD.—Tiling.
H. H. MARTYN & Co., LTD.; FARMER & BRINDLEY, LTD.—Wood Carving.
JOHN DAYMOND & SON; W. S. FRITH.—Stone Carving.
H. H. MARTYN & Co., LTD.—Enriched Plaster; Wood Carving.
W. BAINBRIDGE REYNOLDS, LTD.—Wrought Iron and Bronze Gates; Special Dog Grates and Grille.
T. BRAWN & Co., Birmingham.—Wrought Iron Work.
THE LONDON HYDRAULIC POWER Co.—Hydraulic Power and Hydraulic Injector.
VERITYS, LTD.—Electric Fittings.
STRODE & Co., LTD.—Heating Installation.
R. CRITTALL & Co.—Domestic Hot-water Service.
SPENCER, SANTO & Co., LTD.—Joinery Work throughout, Wood Chimneypieces, Panelling, &c.

THE BROMSGROVE GUILD.—Special Electric Fittings.
THE CARRON FOUNDRY Co.—Gas-cooking Plant.
HENRY HOPE & SONS, LTD.—Finger-plates, &c.
R. GAY & Co.—Paints.
CALMON ASBESTOS & RUBBER WORKS, LTD.—Asbestos Slate.
JAMES GIBBONS.—Locks and Furniture.
DIESPEKER, LTD.—Mosaic and Terrazzo Flooring.
EASTON LIFT Co.—Ash and Coal Platform Lift.
BRITISH RADIATOR Co.—Radiators
MESSRS. ADAMSON.—Boilers.
H. WINDSOR & Co.—Boiler-setting.
R. WAYGOOD & Co.—Four Passenger Lifts, two Hydraulic Goods Lifts, and several Service and Paper Lifts.
W. E. BOND.—Sanitary Plumbing Work.
J. F. EBNER, Cubitt Town.—Wood-block Flooring.
JONES & WILLIS, LTD.—Stair Balustrading.
W. B. CLARKE & Co. (CORKER & Co.); T. ELSLEY & Co.—Stoves and Grates.
G. R. MCKENZIE & Co.—Chimneypieces.
WENHAM & WATERS.—Steam Cooking Apparatus.

*Photos: Arch. Review Photo. Bureau.*

THE LOGGIA, CHARLES STREET, FROM THE CARRIAGEWAY.



THE LOGGIA ENTRANCE, CHARLES STREET, FROM THE CIRCULAR COURT.



Photo: Arch. Review Photo. Bureau.

THE ENTRANCE HALL.



Photo: Arch. Review Photo. Bureau.

THE PRINCIPAL STAIRCASE FROM THE ENTRANCE HALL.



Photo: Arch. Review Photo Bureau.

THE PRINCIPAL STAIRCASE FROM MEZZANINE FLOOR LEVEL.



THE AUDIENCE ROOM, LOCAL GOVERNMENT BOARD.



THE PRESIDENT'S ROOM, LOCAL GOVERNMENT BOARD

Photos: Arch. Review Photo. Bureau.

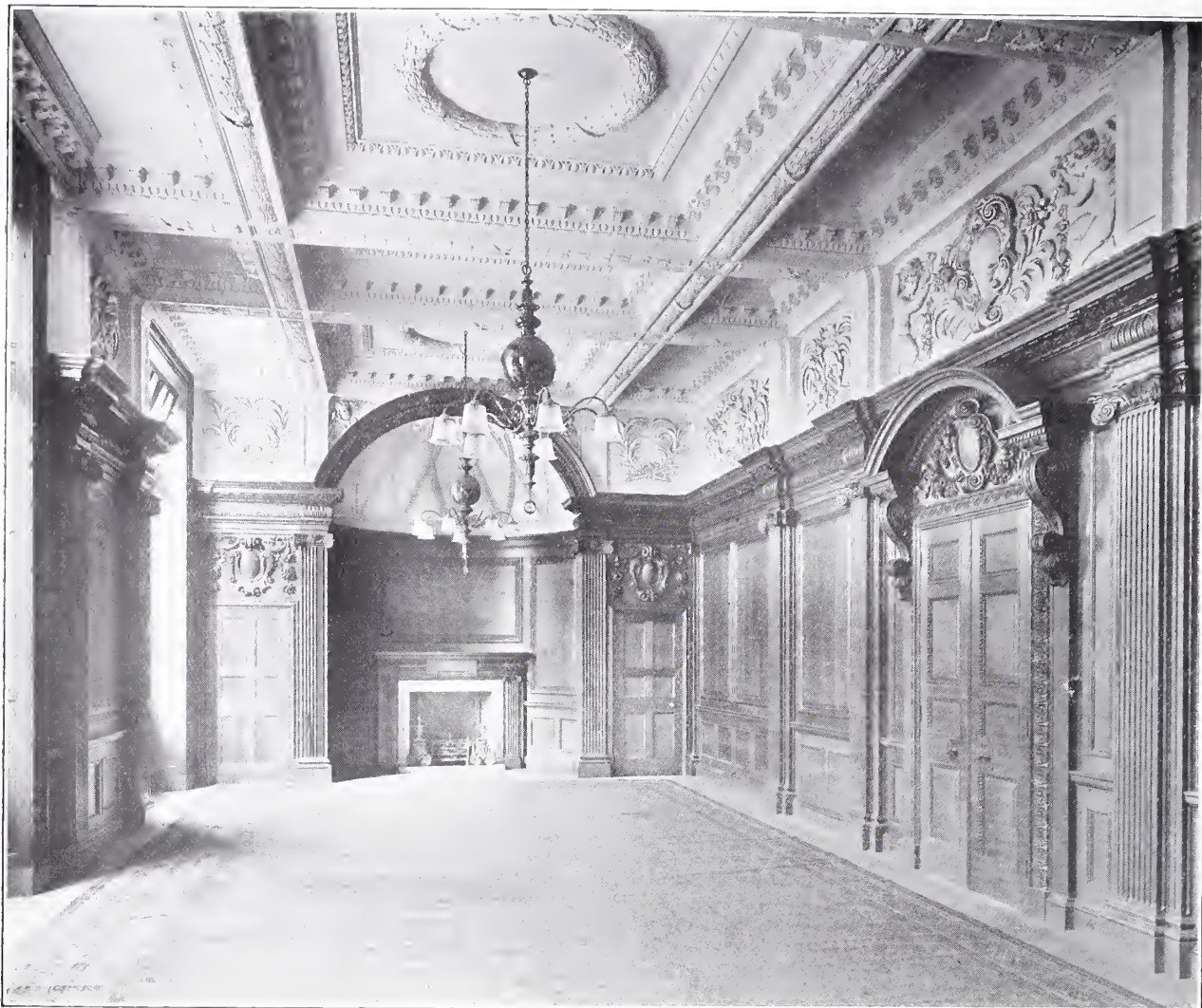


Photos: Arch. Review Photo Bureau.

DOORWAY OF AUDIENCE ROOM, LOCAL GOVERNMENT BOARD.



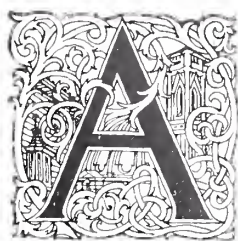
CORRIDOR ON THE CHARLES STREET SIDE.



THE BOARD ROOM, BOARD OF EDUCATION.

Photo : Arch. Review Photo. Bureau.

Here and There.



PAPER of more than ordinary interest submitted to the International Congress was that by Dr. Erös (Budapest) on copyright protection for the architect. He reviewed the laws for architectural copyright of various countries, and some were new discoveries to the architects themselves of the countries mentioned. Belgium and Denmark are far in advance of other countries. In Belgium the architect has the sole right to reproduce his design, whether on paper or in building ; in Denmark the building or any part of it may not be copied in the lifetime of the architect. England was the first country to legislate for copyright (1735), but there the design is pro-

tected on paper only. In Switzerland all designs on paper may be protected, but not the buildings themselves erected in public places. France added architecture to the protected list so late as 1902. Germany last year enacted a Copyright Act stating minutely what is protected in architecture. Japanese architects, so long as registered, have the sole right to reproduce their designs. No protection is given architects in Austria. America does not specifically mention architecture, but protects the designer in the sole right of any reproduction. Dr. Erös suggested that an international copyright would be very desirable in the interests of architecture. It would seem advisable for the American Institute to appoint a committee to further the copyright protection of the architect's designs.—*Inland Architect.*

Leominster Church.



HA RDLY any church in England presents at first sight a more bewildering aspect than the great church of Leominster in Herefordshire; square in plan, with south porch but no chancel; composed of a narrow north aisle and three naves, all the latter practically of the same breadth, 28 ft., and all four of the same length, 125 ft. Nor is there any church round which has gathered a more misleading literature; the one exception being the papers of Professor Freeman. Yet the building tells its own story in unmistakable fashion.

A minster is said to have been founded here in 660 by Merewald, King of Mercia, on his conversion. Prince Kenelm, who died in 1060, is credited with having rebuilt or enlarged the eastern limb, as revealed by excavations in 1853, and as shown on the plan; while the transepts, central tower, and nave are credited to Earl Leofric, husband of Lady Godiva, who died in 1055, and of whom Camden says, "Leofric repaired the monastery at Leominster with such a bravery of gold and silver, that off one beam were scraped fifty marks of silver, and yet it was never missed." In the year 1125 this monastery was bestowed by Henry I. on

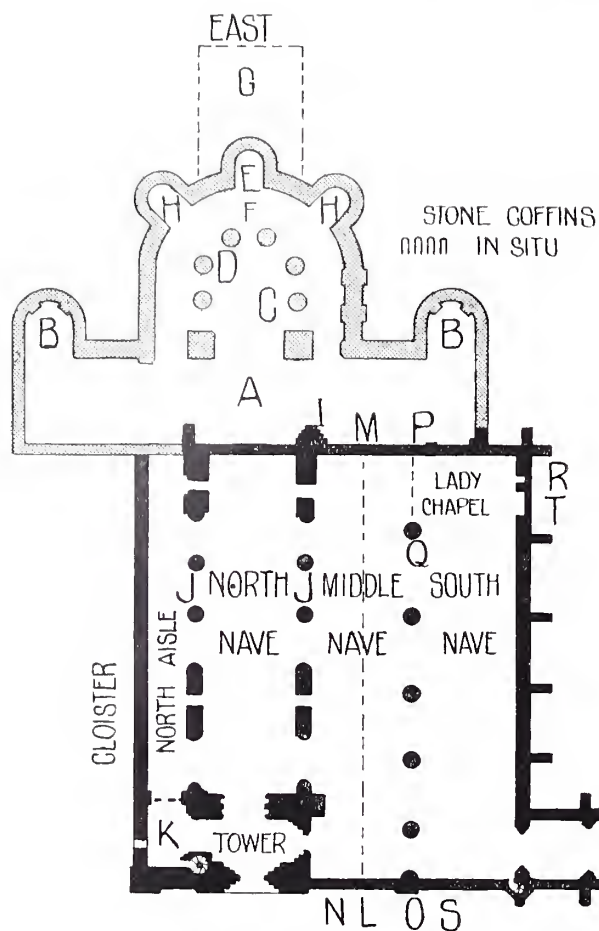
the great Benedictine abbey of Reading, which had been founded by him in 1121.

Of the present church doubtless the first part to be built would be the eastern limb. There was standing already an important Saxon church. The natural procedure would be to retain this for the time being, and to commence building to the east without disturbing it or its services. This is precisely what was done at Romsey. There the foundations of the east end of the Saxon monastery, which ended in an apse, may be seen beneath the floor of the crossing. Plainly at Romsey the whole Norman choir with its aisles and eastern chapel could be built, and doubtless was built, before a stone of the Saxon minster was pulled down. In a similar position at Leominster may be looked for the traces, if any, of the old Saxon church. The east limb was in plain Norman, or rather Anglo-Norman; for its plan with apse, semicircular ambulatory, and tangential chapels occurs seldom, if ever, in any of the Romanesque churches of Normandy. It is almost as rare in the Romanesque of Germany, Provence, Italy, and Spain. It is a plan which seems to have originated with the greater pilgrim churches, such as St. Martin of Tours and St. Sernin of Toulouse. It provides for the circulation of pilgrims all round the eastern limb without the



FIG. 1.—GENERAL VIEW OF LEOMINSTER CHURCH FROM THE NORTH-WEST.

From "*Archæologia Cambrensis*," Second Series, Vol. IV., p. 183.



SCALE OF 10 0 10 20 30 40 50 60 70 80 FEET

FIG. 2.—PLAN: LEOMINSTER CHURCH.

crowding and loss of life which had sometimes occurred; it is equally convenient for processional purposes; moreover it provides an eastern ring of chapels. It is altogether a superior plan to that of the three parallel eastern apses of such Norman churches as St. Stephen's, Caen, Durham, and Peterborough. Its origin may probably be sought in churches built at Tours and Le Mans between 990 and 1014. It reaches England in the Westminster Abbey of Edward the Confessor, begun 1050; in Gloucester, begun 1089; and Norwich, begun about 1096. It is especially common in the Romanesque of the West of England, occurring in Leominster, Gloucester, Pershore, Tewkesbury, Lichfield, St. Werburgh's, Chester, Worcester, as well as in the mother church of Reading Abbey. At Leominster the existence of transept A, with eastern apses B, B, of short aisled presbytery C, of semicircular apse D, and ambulatory F, and of three radiating chapels E, H, H, has been proved partly by excavations, partly by low walling still remaining, shown in Fig. 2. As at Norwich, the eastern apsidal chapel, E, was afterwards replaced by an oblong Lady Chapel, G, the length of which is now undetermin-

able. The revenue of the priory amounted in 1288 to the very large sum of £340 12s. 8d. (Romsey at that time had £183 17s. 6d.); and from the first the priory seems to have been well off, so that as the eastern limb is on quite a small scale, it would be possible to run it up quickly. Indeed we hear of a consecration of minor chapels in 1130; these would probably be the three radiating eastern chapels. It is probable, therefore, that all the eastern limb with its aisles and chapels, except perhaps the clerestory, which was sometimes left to be built later, was erected in the five years which elapsed between 1125, the year when the priory was granted to Reading Abbey, and the year 1130, when the minor chapels were consecrated. Of the transept there remains part of the southern arm, and the south-west pier, I, of the crossing. The nave is one of the most remarkable left to us. Its ground-storey and its clerestory each contain seven bays, the westernmost being occupied by an engaged tower. But the triforium, strange to say, has nine bays; arranged, as at Wells, without any relation to the bays above or below. This peculiar arrangement proves that either there was no intention of erecting "high" vaults, or that any such intention was ultimately abandoned. Each arch of the triforium is subdivided; but the arches were always blind, for they do not go through the wall. And if they had been pierced, the triforium arcade would have been but a sham, as in Rochester nave; for there was no triforium chamber at the back, the aisles not being vaulted, except the bay marked K.



FIG. 3.—THE NORTH NAVE, LOOKING NORTH-EAST.

The clerestory is also exceptional. The provision of a wall-passage in the clerestory was almost universal in the greater Norman churches, Blyth, Leominster, and Durham choir being exceptions; later on, perhaps owing to Cistercian example, it slowly went out of use. The pier-arcade is just as remarkable. Although no "high" vaults were built, it is of unparalleled massiveness, some of the arches being exceptionally narrow. One arch, however, on either side of the nave, marked J, J, was afterwards widened, and cylinders were substituted for enormous piers (Fig. 3).¹ And not content with narrowing the alternate arches, the builders thickened both faces of the walls round these arches, as they were wont to do when they wanted extra thickness of wall for a doorway of an exceptional number of orders (see Figs. 4 and 5). What was the object of this extraordinary procedure has so far remained a mystery. That the supports were thickened haphazard or from artistic reasons is out of the question. I would suggest that they were strengthened simply because the original intention was to vault the high nave. It is true that very few high naves were vaulted in Norman days; yet we have one proved example, that of Durham Cathedral, where the high nave was vaulted between 1128 and 1133,

¹ That is, the two compound piers on each side of the nave at J with half-cylindrical responds were cut away into two separate cylinders. All these four cylinders attest this by the jointing of the masonry and by the varying height of the courses on the eastern and western sides. In the next bay to the west the two compound piers remain unaltered.



FIG. 4.—THE NORTH NAVE, LOOKING THROUGH TO THE MIDDLE AND SOUTH NAVES.



FIG. 5.—THE MIDDLE AND SOUTH NAVES, LOOKING TOWARDS THE NORTH NAVE.

and the eastern parts of the church probably some twenty years earlier. Moreover the Durham vaults are of a far more advanced and scientific character than that which would seem to have been contemplated at Leominster. The latter was extraordinarily archaic. What was intended was a vault composed of six alternating compartments, which, counting from the transept, would have been barrel vault, groined vault, barrel vault, groined vault, barrel vault, groined vault. Where the thickenings are now and where the thickenings formerly existed, the barrel vaults were to have been, and the remaining bays were to have had groined vaults. And it was because this archaic and heavy vault was intended that the triforium wall was designed solid, and that the usual passage was not constructed in the clerestory wall. When, however, the top of the ground storey was reached, all idea of vaulting was given up. Even the aisles were not vaulted, except one bay. Nevertheless the old design was adhered to, so far as the avoidance of open arcading in the triforium and of clerestory passage. The only difference was that a continuous arcading was spread over the front of the triforium wall; this could not have been done if the thickenings had been carried upward. Why was the intention to vault abandoned? Perhaps simply because funds fell short. But it may well have been that it was because the three barrel vaults, if built, would have blocked three clerestory windows on each side of the nave, which instead



FIG. 6.—ROMANESQUE CAPITALS,
WESTERN DOORWAY.

of having twelve high windows would have had but six. And as the north aisle windows were curtailed by the cloister, the church would certainly have been insufferably gloomy. The vaulting system suggested above may seem to be, as it is, exceptional and archaic. Nevertheless analogies may be adduced. Mr. Charles Lynam, in the sixty-second volume of the *Archæological Journal*, has illustrated traces of vaults not very dissimilar in the Norman churches of Copford and Great Clacton, Essex, and of Chepstow Church. In the nave of Copford, which originally had no aisles, there survives not only the pilaster-like thickening but actually the curving spring of the lower course of the intermediate barrel vault. Whether the barrel vaults with their attendant groined vaults were never completed at Copford, or whether they were completed and afterwards demolished, cannot be affirmed. Again, in the choir of Hereford Cathedral the bays are separated by very broad pilasters, and if the groined vaults between them, which were apparently contemplated, were ever completed, the arches which the pilasters carried must have approached the character of barrel vaults. Sir Gilbert Scott, in his *Lectures*, has a fine drawing of the interior of Hereford choir as it would have appeared if so vaulted. In Leominster nave the pier-arches, which are of two orders, are square-edged, as was commonly the case in West of England Romanesque till quite late in the twelfth century; *e.g.* at Chester, St. Werburgh and St. John, Shrewsbury Abbey, Malvern,

and Gloucester choir. Like the Norman western tower of Ely, the western tower is engaged and stands centrally. Other western towers so disposed exist at Furness, Wimborne, Wymondham, Purton, Shrewsbury Abbey, and originally at Hereford, and probably at Bury St. Edmunds. The two upper stages of the tower were added later; the Norman etage barely overtops the roof-ridge of the nave. The western doorway is both interesting and curious. It was drawn, with details, by M. C. Henman, in 1870, in the *Architectural Association Sketch Book*. Its inner orders are carved, as well as the outer ones; an unusual proceeding, since they could never be well seen. Again, the outer orders are obtusely pointed; the inner orders are semicircular. The capitals of this doorway are among the finest Romanesque examples we possess, and are in admirable preservation (Figs. 6 and 7). From the high character both of the design and of the execution of these capitals, and from the pointing of the external arch, we can hardly assign to the work a date earlier than *c.* 1160. This would give a period of thirty years or more between the consecration of the minor chapels of the choir in 1130 and the completion of the transept, nave, and tower. In this nave is placed the post-Reformation communion table.

North of the nave still survives the narrow Norman north aisle. Its roof retains its original sharp pitch, as is shown by the band of chevron below it. Beneath the roof in the west wall is



FIG. 7.—ROMANESQUE CAPITALS,
WESTERN DOORWAY.



FIG. 8.—LEOMINSTER CHURCH FROM THE SOUTH-EAST.

an original circular Norman window, lighting a triforium chamber. The westernmost bay of this aisle has a groined, *i.e.* unribbed quadripartite vault, the only vault in the church; and a triforium chamber of one bay above. This bay is said to have been the chapel of St. Anthony. The eastern transverse arch of its vault was walled up, and the wall was frescoed. On its north wall is a fresco of the Wheel of Time. There are no indications of an intention to prolong the vault eastwards. In this aisle is the old ducking-stool in good working order. It was last used in England at Leominster. Jenny Pipes was ducked in 1809; and in 1817 Sarah Leeke was wheeled round the town on the ducking stool, but was not ducked, the river unfortunately being too low at the time.

A similar Norman aisle originally existed on the south of the nave. The proof of this is that there is a break in the masonry at L, shown in Fig. 1, and if a line be drawn eastwards from this point to M, it will enclose an aisle of the same breadth as the existing north aisle. Moreover inside, at N, is a Norman consecration cross, carefully protected by a segmental arch thrown over it when the big window above was built later. Outside the wall of the north aisle may be seen traces of a cloister. The townspeople would therefore worship in the south aisle. Their part of the church is said to have been dedicated to St. Paul, whereas the priory church was dedicated to St. Peter. At Romsey the cloister was on the south; the north aisle of Romsey therefore was parochial, and had its own dedication to St. Leonard instead of to St. Mary and St. Ethelfleda.

The next great building period finishes in 1239, when another consecration is recorded to have taken place. A most remarkable piece of work had been taken in hand. This was to extend the parochial aisle further to the south. New walls

were built from L to O and P; and a south porch; the Norman south wall, L to M, was pulled down, and an immense new nave was obtained, 28 ft. wide, 60 ft. high. The proof of this is that the thirteenth-century ground-course is replaced at O by the finely-moulded ground-course which runs round the present south nave and porch; it is shown in Fig. 8; and that there formerly existed a lofty wall from P to Q. (Was it pulled down after the fire of 1699?) Moreover, though the present porch is fourteenth-century work, both its inner and its outer doorways in their mouldings and their stalky capitals of conventional leafage are unmistakably the work of the first half of the thirteenth century. So also is the piscina, though now set at R in a fourteenth-century wall (Fig. 10). Such transplantation of doorways was common enough, *e.g.* one passes into the broad fifteenth-century aisle of Louth nave through a thirteenth-century south doorway. The present roof of this middle nave, put up by Sir Gilbert Scott, starts from the top of the south clerestory wall of the Norman nave. Probably it replaced a fifteenth century roof with wall posts, the corbels for which may be seen here and there (Fig. 5). This again replaced a thirteenth century roof which also was lofty, as shown by the great height of the buttress of that period (Fig. 1) still remaining in the west front. The result of this was that none of the windows of the southern clerestory of the Norman nave any longer looked out into the open air,



FIG. 9.—WINDOW IN SOUTH AISLE.

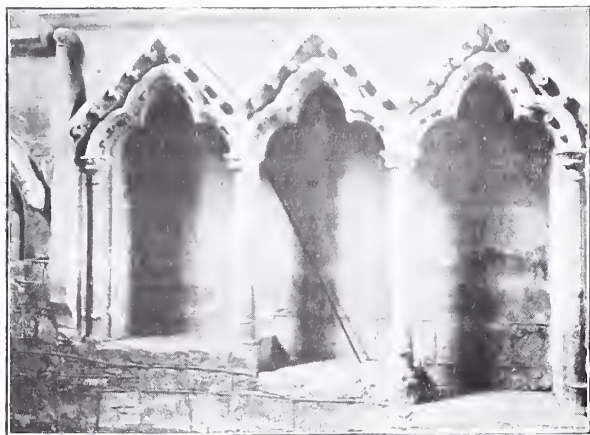


FIG. 10.—SEDILIA.

and it must have become intolerably gloomy. This, therefore, may be the reason why we find a triplet and a quintet of lancets substituted for Norman windows in the north aisle. As the cloister roof abutted the wall of this aisle, in order to get headway for the new northern window, it was constructed as a dormer. In later days other dormers of debased character were added further to the east in the same aisle. This row of tall dormers gives a most unusual and unchurchlike aspect to the aisle as seen from the north (Fig. 1). Parallels, however, exist at Malmesbury and Brecon. Moreover, possibly at this time also, on each side of the Norman nave the narrow arches at J were widened, as shown in Fig. 3. But they are still narrower and therefore lower than the rest of the semicircular arches. And to make a neat job of it the thickenings of the wall round them were hacked away, as may be seen in Fig. 4.

Now we come to the third building period. Even the big thirteenth-century nave proved too small for the townsfolk. So, starting at O, new walls were built round to P; and a new porch also was built, in which the doorways of the thirteenth-century porch were re-set. Of the south wall of the middle nave a portion, P to Q, was retained to screen off the east of the south nave as a Lady chapel. In the wall from O to Q was inserted a row of five tall arches. As will be seen from the plan, these are of different spans. The wall in which the arches were inserted had buttresses along it, and it would be easier to insert arches where the wall was unbuttressed; therefore each pier was placed just clear and to the west of each buttress (Fig. 2). This nave also is 28 ft. broad, but not so lofty as the middle nave. In its southern and west walls are magnificent windows, very big so as to light the middle nave also, and each enriched, it is said, with 820 ballflowers (Fig. 9). Similar windows may be seen in St. Catherine's Chapel, Ledbury, the south aisle of Gloucester nave, and

in the doorway and all the windows of Badgeworth Church, Gloucester. Though not confined to the West of England, the ballflower is used in much greater profusion there than elsewhere. It occurs as early as *c.* 1240 in Beverley Minster, and as late as *c.* 1380 in the porch of Beverley St. Mary. It is by no means true that it is confined to the reign of Edward II. (1307–1327). To this period belong the sedilia of the Lady Chapel (T) also studded with ballflowers (Fig. 10). The parapet on the west is plain, but on the south is composed of a pierced trefoiled arcade unusually tall, the buttresses being carried up to the top of the parapet to support it (Fig. 9). At the south-west angle is a staircase turret giving access to the roof. At O is the parochial bell-cote, purposely kept small that the townspeople might not be able to annoy the monks by ringing a big bell (Fig. 1). In the west window several of the eyes are unpierced. Perhaps this window was unfinished on the advent of the Black Death in 1349. The tracery of the great fourteenth-century window of Carlisle remained unfinished till recently. The font is a modern copy of the beautiful fourteenth-century font of St. Mary Magdalen Church, Oxford, the latter of which is illustrated (Fig. 11). The date of all this work may be fixed by comparison with the ballflower windows of St. Catherine's Chapel, Ledbury, and of the south aisle of the nave of Gloucester Cathedral. The former was built in honour of St. Catherine Audley, an anchoress, who lived there in the time of

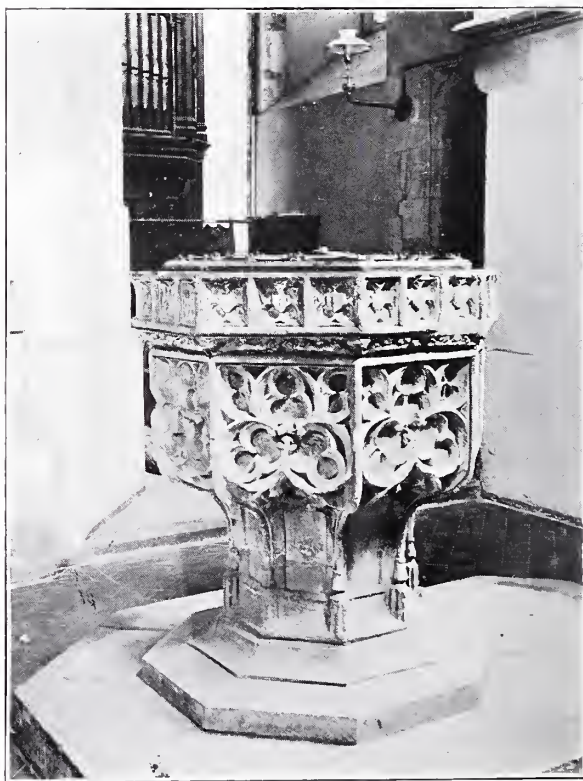


FIG. 11.—THE FONT.

Edward II. (1307-1327). The latter was built by Thokey, who was Abbot of Gloucester from 1318 to 1329. Putting the two together, we get an approximate date of *c.* 1325 for the southern nave of Leominster; and with this date the architectural evidence agrees very well.

The church was now structurally complete; but the middle nave was very badly lighted, having no windows to the north, south, or east. So instead of the thirteenth-century west window, which may have been a triplet or a quintet of lancets, there was inserted the present big window with rectilinear tracery, 45 ft. high, nearly reaching up to the gable, and with its mullions supported externally by picturesque detached buttresses, as in the east window of Gloucester, *c.* 1350, and the west window, 1421-1437 (Fig. 1). Two additional stages, much set back, were added to the tower, making it 104 ft. high to the top of the pinnacles. Additional arches were constructed, as under the western towers of Ely and Lincoln, to strengthen the tower arches of the ground storey. On the parapet of the tower the ball-flower occurs. Taking this into account, and bearing in mind that the west window may have been inspired by the *east* window of Gloucester, we may surmise that this work was done in the latter years of the fourteenth century or soon after.

Then came the Suppression of the Monasteries. A few towns, *e.g.* Romsey and Selby, bought in the whole church. Romsey got its church for £100. Many towns, *e.g.* Leominster, Wymondham, Bingham, Malmesbury, Waltham, Howden, Bridlington, Fotheringhay, were satisfied to retain the parochial portions which belonged to them without payment. So at Leominster the Benedictine transept, presbytery, ambulatory, and eastern chapels were allowed to fall into ruin,

after and because the lead was stripped from the roofs, or they were pulled down.

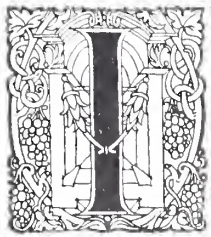
The next catastrophe was a great fire in 1699, by which the roofs of the middle and the south nave were burnt, and the arcade between the two was broken down. A great restoration followed, which cost £16,500; and the piers were replaced by "a row of elegant Tuscan columns." Then came restorations at the hand of Sir Gilbert Scott, which in 1892 had cost £10,323. The present Gothic piers are from Sir Gilbert Scott's design (Fig. 5). Among the plate is a fourteenth-century chalice, and an ancient paten; also a *repoussé* "decent bason." There are ten bells; the ancient bells were re-cast in 1756. The registers commence in 1549, and are complete from 1604 to 1609. East of the south transept are four stone coffins *in situ*. In precisely the same position are the headstones of the graves of the abbots of the Cistercian monastery of Strata Florida. The claustral buildings were placed on the north side so as to utilise the little River Pinsley. A considerable block of the monastic buildings remains to the north-east, where the little river is covered over with the original barrel vaulting. In the Forbury, a short distance west of the church, is the chapel of St. Thomas of Canterbury, built in 1284, now a solicitor's office; part of a good open roof remains. A view of the west end of the church is given in the *Monasticon Anglicanum*, IV., 51. The plan of the church here given is based on that of Professor Freeman in the *Archaeologia Cambrensis*, second series, Vol. IV., 183; and with the view of the exterior from the north-west is reproduced with the permission of the council of that society.

FRANCIS BOND.



PEDIMENT: NATIONAL LIBRARY, MADRID.

Sir Gilbert Scott, R.A.—I.



IN the annals of nineteenth-century architecture the name of Sir Gilbert Scott occupies a foremost place, a place which was won by his remarkable talents, his sterling character, and his unflagging tenacity of purpose. Among the men of the Gothic Revival his figure is perhaps the most prominent of all, though no special accident of birth or fortune can be held responsible for his success. Habitually industrious, he has left us in his "Recollections" an interesting, though very broken, record of the chief interests and events of his life, which, when augmented from other sources, enables us to link together the leading facts of his career. The principal drawback to such a sketch as this is the immense extent of the subject, for it is common knowledge that Scott's practice was not only the largest but also the most fraught with historical and national importance that has fallen to the lot of any architect since the Great Fire.

I.—EARLY DAYS.

He was born at the Parsonage House at Gawcott, near Buckingham, on 13th July, 1811. Like his great forerunner Wren, he came of a clerical stock, his father and his grandfather both being clergymen, the latter the author of a once-famous commentary on the Bible. His father eked out a scanty stipend, as many a country parson was wont to do, by taking pupils, with whom, however, Scott had little intercourse, owing to the disparity of their ages. Of friends outside the family circle he had but few, a doctor's son at Chesham being one. His parents had not many acquaintances in the neighbourhood, and were shunned by the local clergy for their extreme evangelical zeal, a zeal which extended hospitality every Sunday to those parishioners who had come from afar to service. The event of the week as the boy grew older was the visit of his drawing-master, Mr. Jones, formerly a disciple of Sir Joshua Reynolds. From him Scott learned not only drawing as taught eighty years ago, but also the rudiments of sketching, which probably first aroused in him those talents which long afterwards developed so brilliantly. Indeed, when he was fifteen years of age his fondness for sketching became so decided that his father cast about him for some means whereby he might encourage so favourable a bent. Eventually Scott was sent to his uncle Samuel King, vicar of Latimers in

South Bucks, where he remained till he was articled in 1827. His studies were chiefly confined to mechanics, mathematics, and the rudiments of classic architecture, his text-books for the latter being the works of Chambers and of Stuart and Revett. A copy of "Rickman" was also in the house. His uncle and aunt were well-read and cultured people, and their influence upon him must have been marked. The large amount of spare time which he had was spent in rambling about fields and woods alone, thus acquiring a love for the country which he retained all through the dusty turmoil of his after-life. For the first sixteen years of his youth, then, he lived in the secluded stillness of two country rectories, hardly seeing or knowing anything of that which lay beyond.

When in 1827 his father determined that he should enter an architect's office there was some difficulty in finding a principal who should be a religious man but not exorbitant as to premium. The former qualification, perhaps, amuses us nowadays; but when we remember that "living-in" formed part of a pupil's joys long ago, the parental scruples are more easily understood. At last the

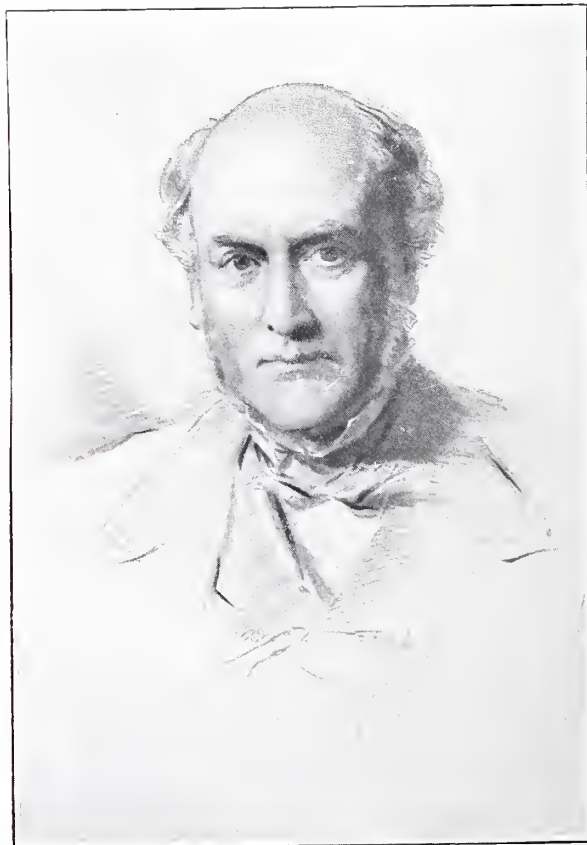


FIG. I.—PORTRAIT OF SIR GILBERT SCOTT, R.A.
*After the Drawing by Sir George Richmond, R.A.,
engraved in "Recollections."*

name of Mr. Edmeston, of Bishopsgate Street, was brought before his uncle's notice by a colporteur of the Bible Society, and the articles were signed on Lady Day, 1827. In this rarefied atmosphere Scott remained for four years, living at Mr. Edmeston's house at Homerton and working at his office in the City. As has often happened, it is probable that the evening studies which Scott pursued in Mr. Edmeston's excellent library on his own account were of greater value to him than was his office work, which was not romantic—indeed, not even good work of its kind. He tells us, however, that Mr. Edmeston was capable of better things, and only the opportunity was lacking him. His recently-acquired habit of sketching old churches incited him to begin some measured drawings, which he finished at home, inking them in with the fine line then in vogue. Most of his subjects were taken from London buildings, for few facilities then existed to take him further afield, and Saturday afternoons were usually occupied in this way. It appears well-nigh incredible to us, in face of what we now know of his career, that he never expected to make of his Gothic studies anything more than a hobby, and certainly never anticipated using them in actual practice. Pugin's first book of measured drawings was published during this period, and was a source of stimulus to Scott, who from that day became an ardent admirer of the man and his buildings. Towards the end of his articles a diversion was afforded by the advent of another pupil, Moffatt by name, to whom he gave much help with his work, and who was to play no unimportant part in the story of Scott's career. His "Recollections" give us an interesting picture of his life at this date, when he used to meet his brother John, a medical student, to dine at midday at an eating-house in Bucklersbury. He attended Maddox's drawing-school, which was then the resort of many men who afterwards became famous.

Leaving Mr. Edmeston in 1831, he spent his time for some months in sketching, partly near home and partly on a visit to relatives at Hull. During the holiday he saw much of his cousin Caroline Oldrid, who when at school at Chesham had frequently spent Christmas at Gawcott, and whom he married seven years later. His period of travel ended, restricted as it was by the slenderness of his purse and by the great expense involved, he was admirably advised in spending some months with the well-known firm of builders, Peto and Grissell. He was stationed by them at Hungerford Market, where he saw iron girders and concrete in use, and other "modern improvements" in construction. The value of the experience thus gained is evident in Scott's subsequent career, and many a present-day architect regrets

that the crowded curriculum through which he passes in the first five or ten years of his professional training does not allow him to take advantage of this unrivalled method of learning practical construction, which no doubt helped to make Scott the most daring doctor of dangerous structures that our country has ever seen. He was then living in lodgings with his brother John in Warwick Court, Holborn, and still spent much of his evening leisure in designing churches, &c.

At twenty-one he began to earn his own living as assistant to Henry Roberts (a disciple of Smirke), who had just won a competition for the Fishmongers' Hall. As Scott was alone in the office for the most part, it fell to his lot to prepare for this building all the working drawings and afterwards to measure up the extras. Here, then, he stayed for two years; a "dull blank period" he calls it, though he seems to have been as busy as usual, once going in for a competition on his own account for Birmingham Grammar School, and on another occasion having a "picture" hung in the Academy. (He does not tell us whether it was an architectural subject or not.) He also attended lectures at the Royal Academy by Sir John Soane. His father having been presented to a new living in Northamptonshire, Scott was asked to furnish a design for the new parsonage, which he did, but foolishly copied one of Mr. Roberts's which had no merit whatever. The same criticism seems to apply to another little commission to build a house for his friend Henry Rumsey, a Chesham doctor's son, who had succeeded to his father's practice in that village. Leaving Mr. Roberts in 1834, he took another sketching tour, this time for three months with his friend Edwin Nash, before commencing practice on his own account.

On his return he received a letter from a friend, Kempthorne, who, though possessed of no talents of his own, had by means of family influence received a commission to build a large workhouse. Having borrowed a design from another man, he sent for Scott, recognising already his ability, and offered to keep him employed if he would come and take adjoining offices in Carlton Chambers, Regent Street. The death of Scott's father at this juncture caused him to close immediately with Kempthorne's offer, as he was now thrown upon his own resources. Realising the gravity of his position, he also sent round a sort of manifesto to all his own and his father's friends who were of any importance, informing them of the step which he had taken. It so happened that at this time a great number of union workhouses were being built, owing to considerable alterations in the Poor Laws, and Scott set his hopes on being able to obtain commissions for some of these. In

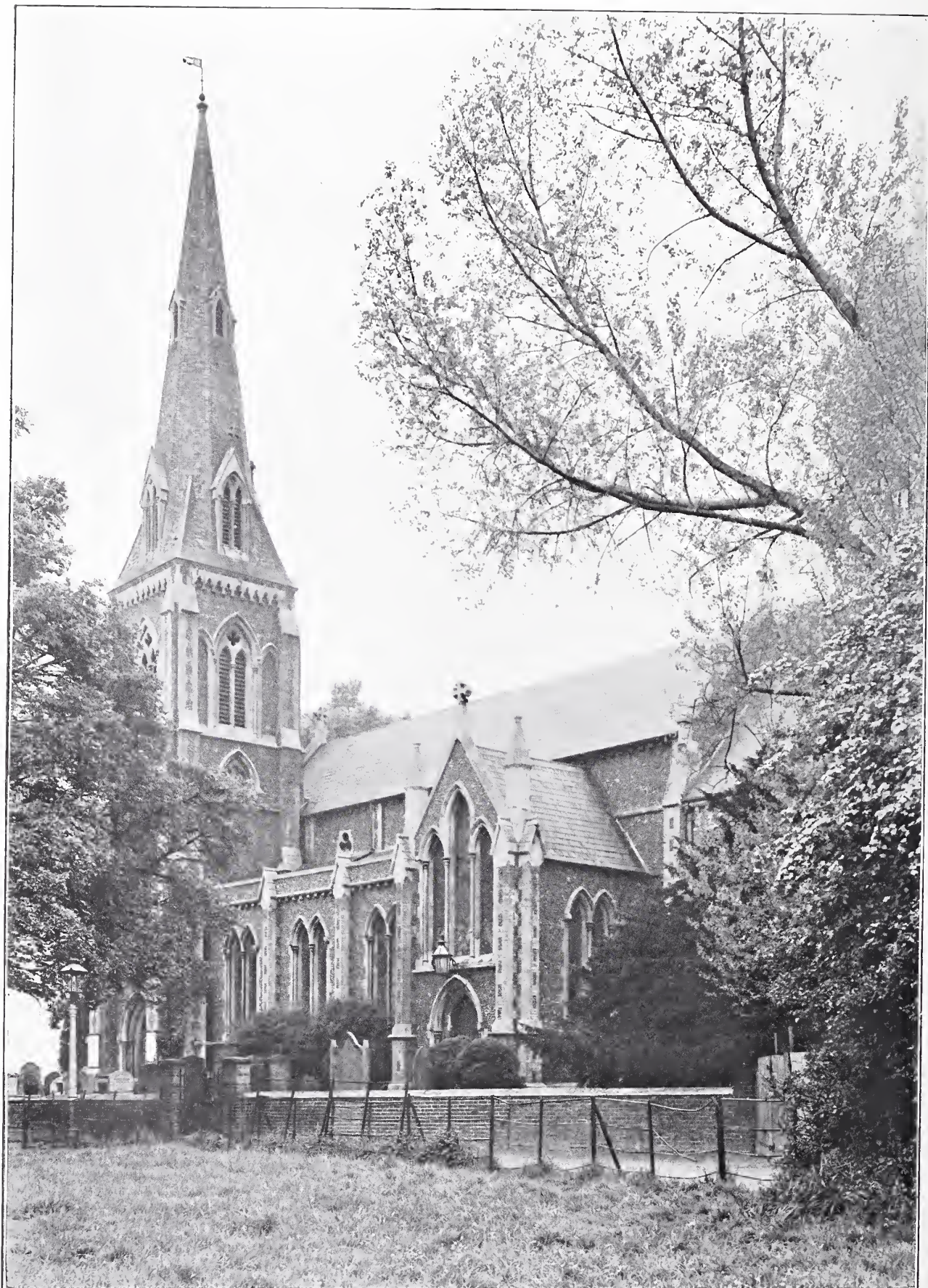
*Photo: F. M. Holborn.*

FIG. 2.—HANWELL CHURCH FROM THE SOUTH-EAST.



Photo: F. M. Helborn.

FIG. 3.—HANWELL CHURCH: CHOIR LOOKING EAST.

this object he was successful, being appointed to build four by means of the influence of various friends, and he also received some other work of less importance. At this time he employed one clerk, and Moffatt, formerly his fellow-pupil at Mr. Edmeston's, came to help him with the early working drawings. Since his articles Moffatt had acted as clerk of works on Mr. Rumsey's house at Chesham, but had not done any work on his own account. Imagine, then, Scott's surprise on hearing from his assistant that the latter had also been entrusted with the building of a large union (near Amesbury in Wiltshire), and that the work had come through a county magistrate who had taken a fancy to Moffatt. This somewhat anomalous state of things resulted in Scott agreeing to work in a quasi-partnership with him at his request, and from this date commenced a period of activity which can hardly ever have been equalled in the annals of any firm. Of his engagement to his cousin, Carrie Oldrid, which took place about this time, he says that it "afforded a softening and beneficial relief to the too hard unsentimental pursuits which at this time overwhelmed me, and to which I must now return."

In the graphic paragraphs which follow he describes their manner of working. Viewing their profession "merely as a means of getting a living," Scott and his partner settled down to a series of Poor Law buildings in all parts of the kingdom, the assistance of railways then being denied to them. With feverish activity they rushed from London to the country to attend guardians' meetings or to superintend their buildings, sleeping on coaches, or even sometimes going three or four days without any rest at all. Moffatt was indefatigable at this part of their work, and of him Scott says:—

"I have known him travel four nights running and to work hard throughout the intervening days, a habit facilitated by his power of sleeping whenever he chose. He used to say that he snored so loud on the box of the mail as to keep the inside passengers awake. . . . He was the best arranger of a plan, the hardest worker, and the best hand at advocating the merits of what he had to propose I ever met with, and I think he thoroughly deserved his success.

"The life we led was certainly as arduous and exciting as anything one can fancy in work which in its own nature was so dull as our business in the abstract was, but one's mind seemed to shape itself to its day, and I believe I really enjoyed the labour and turmoil in which I spent my time."

His wedding took place in June 1838, and he commenced married life in lodgings, moving at Christmas to No. 20, Spring Gardens. In this

year he won his first competition for a church (at Lincoln), and he says of the design: "No idea of ecclesiastical arrangement or ritual propriety had then crossed my mind." However, he soon copied it, with all its weaknesses and defects, in six other churches: at Birmingham, Shaftesbury, Hanwell, Turnham, Bridlington Quay, and Norbiton. All were meagrely constructed, badly fitted, built with galleries, and decorated with internal mouldings of plaster—these malpractices being due chiefly to the prevailing craze for the maximum number of seats at the minimum cost. He says he "had not then awakened to the viciousness of shams. These days of abject degradation only lasted for about two years, but, alas! what a mass of horrors was perpetrated during that short interval."

Taking Hanwell Church as typical, it cannot be said that it compares favourably with Scott's work at Camberwell of practically the same date, though it is obvious to the most casual observer that reasons of expense must have been largely to blame. Three sides are built of flint-rubble walling with quoins of yellow brickwork to imitate stone, and the fourth side, which Scott evidently did not expect would be of importance, is entirely of yellow bricks. As the locality is rapidly growing, and as the site is prominent, one fears that this elevation cannot remain always sheltered by trees. For the rest, his lament which is quoted above is an accurate description.

In 1840 a limited competition was opened for the Martyrs' Memorial at Oxford. Thanks to the influence of friends of his own and of his father on the committee, Scott was invited to compete; and thanks to a painstaking study of every historical cross he could find, including several of the Eleanor crosses he had measured years before, he was able to send in a design which was placed first, and of which he himself says: "I fancy the cross itself was better than anyone but Pugin would then have produced." Correct though this statement probably is, there is little boldness or originality to prevent this being a very ordinary monument, in spite of its exceptional interest and prominent situation. Would that mere mediocrity characterised some others of his Oxford buildings! It is interesting to note that a dispute arose on the committee as to the best stone to employ, and that with characteristic thoroughness Scott and Moffatt went down into the magnesian limestone district of Yorkshire to select the particular variety they required.

In the same year was burned down the large church of St. Giles at Camberwell, and a public competition was opened. Scott and Moffatt sent in "a very ambitious design, groined throughout with terra-cotta"; and the assessor, Mr. Blore, awarded them the first place. Tenders coming in



Photo : F. M. Holborn.

FIG. 4.—OXFORD CATHEDRAL : INTERIOR LOOKING EAST.

very much too high, a less costly design was prepared, but during the actual building operations stone was in many instances substituted for plaster, as Scott's abhorrence of shams became more of a fixed idea with him. Our illustration gives some idea of the excellence of this church, which, although situated in a squalid and crowded neighbourhood, has the advantage of a fine open site, so that the bold silhouette may be seen from all points. Few churches of 1840 will bear comparison with this one, though it was one of his earliest efforts.

In 1841 they won a competition for the Infant Orphan Asylum at Wanstead.¹ Their practice had already given them a good deal of experience of this class of work, but since they began in 1835 a considerable revulsion in public ideas had taken place, so that this building is of stone, with an elaborate Elizabethan elevation, and cost £30,000. It was opened with much ceremony by Prince Albert and the King of the Belgians. Their workhouses of this date were also more pretentious, among them being unions at Dunmow, Billericay, Belper, Windsor, Amersham, and Macclesfield. Another building of purely utilitarian character was Reading Gaol, in which they were seriously at fault in estimating its probable cost.

About this time Scott commenced the series of restorations of old work which perhaps constitutes his most abiding title to fame, and certainly formed the most obvious target for abuse. At Chesterfield Church his work was no more important than a rearrangement of seating, but the unavoidable moving of a family pew at St. Mary's, Stafford, in 1841, was sufficient to rouse the wrath of the *Ecclesiologist*. Scott obtained the commission to carry out restoration in answer to an offer which he had himself made to survey and report upon the fabric, acting on a hint from a local friend. It fell to his lot for the first time to strengthen a tower, of which all four piers were badly crushed, and this he effected successfully. Criticism of his work here was finally silenced by an appeal to the Oxford and Cambridge Camden Societies. Shortly afterwards his beautiful drawings for the rebuilding of the ruined chantry on Wakefield Bridge won for him in competition this work. But he was unfortunate in his choice of Caen stone, with the result that the elaborate carving of his new front is now decayed far worse than its predecessor, transplanted to a neighbouring park. This last action is, I am afraid, one in which Scott committed an error of judgment for which his acrimonious opponents have not forgiven him.

Towards the end of the summer of 1844 Scott

was nominated by a City friend to represent English architects in a competition for rebuilding St. Nicholas' Church, Hamburg, recently burned down in a great fire. As his experience of German, and indeed of all Continental architecture, was absolutely nil, he decided to set out on his first tour abroad. Foolishly perhaps he agreed to travel with a small party including his brother John (the doctor) and two young lawyers. As might have been expected, the result was that whereas the architect always wished to stop and explore the places of interest through which they passed, the three "laymen" found him a drag on their movements, and actually appointed one of their number to see that he did not cause them to miss their trains. Through Belgium they kept together, but when his companions finished "doing" Cologne in one day, Scott made a change in his programme, and after sketching at Cologne and Altenburg, he and his brother travelled on harmoniously to Hamburg, meeting on the way many celebrated men and seeing much to interest them. At Hamburg Scott collected the necessary local information, and then commenced his return journey. A stormy voyage made him so ill that he could only sketch out his design at home, and had only a month left to complete the drawings at his office. Emergency methods were adopted to finish within the time, Street and Coe outshining the rest of his staff at this work. His drawings were large, numerous, and elaborately finished, and were accompanied by a lengthy report, a voluminous treatise in fact on "the nature of Gothic." This last appears to have been a *sine quâ non* in those days. Curiously enough, Scott's seems to have been the only Gothic design submitted, and aroused great enthusiasm in Germany, the newspapers joining with avidity in the criticism. The precious parcel containing his drawings was delayed by ice in the Elbe, but fortunately its late arrival did not disqualify him. For a long time no decision was arrived at, and meanwhile the names of the designers gradually filtered out. Scott was advised by his agent at Hamburg that his chances of success appeared rosy, and that he had better come over in readiness for the result. This he did, and nearly lost the competition thereby, for he arrived too early, and the usual suggestions of covert dealing were made by interested and aggrieved parties. Success, however, was his, and he at once commenced to acquaint himself with German materials and methods, and also the language, his assistant Burlison having already become proficient in the latter. Building was begun in 1845, and he was again attacked in

¹ Illustrated in the *Builder*, 1842, p. 458.



FIG. 5.—ST. GILES', CAMBERWELL.

DRAWN BY THE AUTHOR.

the *Ecclesiologist* for presuming to build a church for Lutherans, whom that journal evidently regarded as heretics of a pestilential type. His very lengthy reply betrays a considerable knowledge of theology.² The church as illustrated³ does not strike one as being particularly Continental in character, if we except the long traceried windows of the apse, and almost recalls the proportions of Westminster Abbey. The plan consists of a nave of five bays with aisles, chancel with aisles terminating in polygonal apses and transepts.

After ten years' association Scott began to feel the presence of his partner more and more irksome to him, a fact which occasions little wonder when we consider the dissimilarity of their characters. Being possessed of intense delicacy, he felt some compunction about raising any suggestion of dissolution, and was content to let matters remain as they were. His wife, however, was aware of the state of affairs, and one day when Scott was away from home she drove down to the office and told Moffatt that her husband desired a separation. This drastic action resulted in a formal arrangement for dissolution at the end of the year, when a valuation was to be made. It is remarkable

that after ten years of practice more successful, as Scott says, than had ever fallen to the lot of a firm in its first decade, he had saved no money whatever owing to bad management of the business. This step marked a turning-point in his career, for the risk entailed in taking it was of little moment now that his reputation was so well established, and he actually intended to relegate competition work to a less absorbing position. During the "workhouse-days," as he calls them, there had been a large staff of assistants working in Moffatt's house at Kennington, who were allowed a certain amount of time in a long day's work for recreation in the adjoining garden. From this hive of industry came forth the large and elaborate drawings that were so often to be successful. Although the partnership was entered into hastily at a moment when Moffatt was indispensable, and although we know that his personality was far from being congenial to his partner, it is characteristic of Scott's generous disposition that in relating this event he finds much to be thankful for in their wonderful success and their good fortune in working together in harmony so many years.

MARTIN SHAW BRIGGS.

(To be continued.)

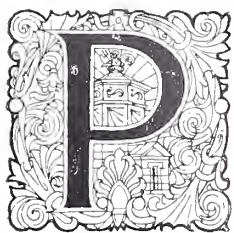
² "Recollections," pp. 135-147.

³ Illustrated in the *Builder*, 1858, p. 439.

Books.

THE MAUSOLEUM OF HALICARNASSUS.

Greek Buildings represented by Fragments in the British Museum. By W. R. Lethaby. II. *The Tomb of Mausolus.* 9½ in. by 6¼ in. pp. 32. Illustrations 27. 2s. nett. London: B. T. Batsford, 94, High Holborn, W.C.



PROFESSOR LETHABY'S monograph on the Mausoleum of Halicarnassus, in setting out the conclusions of earlier critics, and in describing the facts on which they based their theories, makes us feel very acutely "on how unsubstantial

a basis rest most of the calculations as to the proportions and refinements of Greek architecture." It appears from the accurate measurements taken and the drawings made of the museum fragments by the students of the Architectural School at the Royal College of Art, that the earlier people were considerably astray, and Professor Pite is to be congratulated on setting his students to such

useful work. Mr. Lethaby, after reviewing the many theories, sums up in favour of the large plan, with an intercolumniation of 9 ft. 9 in. centre to centre, and eight bays on the front, and ten on the side. With regard to the order, the museum restoration is rejected as decisively as was the case with the Artemision. Following the analogy of Priene as well as of Ephesus, it seems clear that there could have been no frieze.

The placing of the pyramid on a cella of considerable size Mr. Lethaby takes as sufficiently proved. He regards Adler's restoration as, on the whole, the most satisfactory. This scheme entirely demolishes the idea of a pyramid supported only on columns, which indeed has little support save from Mr. Stevenson, whose conjectural restoration was very unconvincing.

Pliny's dimensions are somewhat discredited, while his general description is shown to be accurate. This seems perfectly reasonable, as at Ephesus his figures have also been disproved; and after all he was writing for general readers, and not for architects.

We feel that the value of these monographs would be greatly increased if Mr. Lethaby added a plan and elevation to show the result of his conclusions. He illustrates various rejected restorations, but we do not get his own ideas crystallised. On the historic principle that "easy reading is damned hard writing," the preparation of new drawings would add greatly to the labour of this work, but it would be a great help to the student.

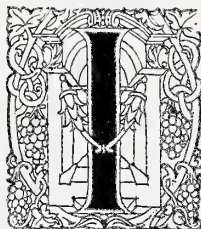
Though published periodically, these papers are paged continuously with a view to binding on the conclusion of the series, and perhaps Mr. Lethaby will consider our suggestion and give a set of plans with the final number. The next to be issued will deal with the Parthenon. We are not told of more to follow, but trust that the series will not stop at three.

Amidst the flood of books dealing with architectural matters there are so many simple picture books, of which the critical part is negligible if not altogether lacking, that it is wholly refreshing to meet work that makes a real addition to the sum of knowledge, and provides something to read as well as to look upon.

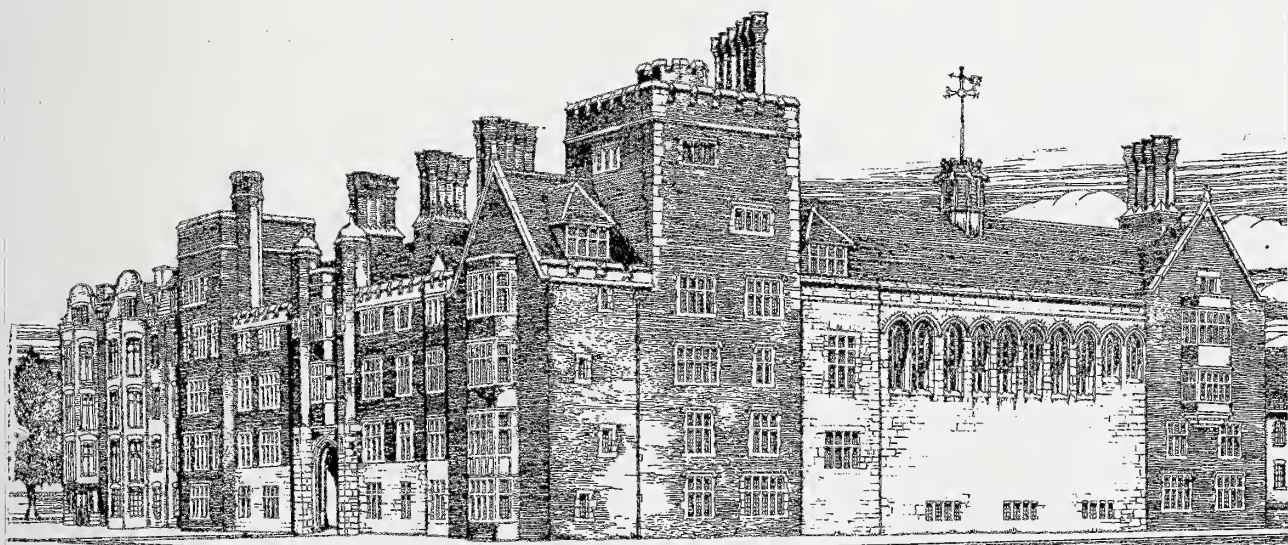
It is astonishing how much remains to be known, and can be discovered, by careful and accurate re-examination of the data readily available of even so well-discussed a monument of antiquity as the Mausoleum, if only writers will go to the stones themselves, as Mr. Lethaby has done, instead of simply repeating the statements and conclusions of their predecessors.

VANISHED LONDON.

Crosby Place. By Philip Norman, F.S.A., LL.D., with an architectural description by W. D. Caröe F.S.A.; being the ninth monograph of the Committee for the Survey of the Memorials of Greater London. 11½ in. by 9 in. pp. 95, Plates 36. Sundry illustrations in text. Issued to subscribers to the Committee of one guinea, and to be obtained from B. T. Batsford, 94, High Holborn, W.C.

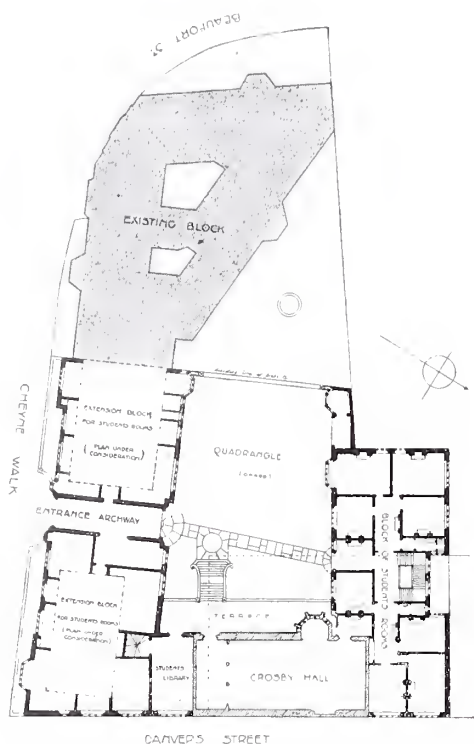


Our "Notes of the Month" for March we wrote of the (then forthcoming) issue of the monograph on Crosby Hall, and now that the volume is in our hands we can say that not only has the standard of the Survey Committee's publications been maintained, but if possible surpassed. The thanks of all lovers of London's antiquities are due to Mr. Norman and Mr. Caröe, and not less to Mr. Walter H. Godfrey for his plans and other contributions. Though nothing can reconcile us to the loss of Crosby Hall, it is at least a comfortable word that we can speak of this splendid record of its demolished glory. Its vicissitudes of ownership, its mutilations and restorations, its many picturings by Wilkinson, Britton, and others, are all set down and examined with a critical care which should serve as a model to other historians of buildings. One further service the volume should do. It ought, from the fact that its subject is well known and has created a great public stir, to draw wide attention to the work of the Survey Committee, and lead to an increase of membership



THE PROPOSED REBUILDING OF CROSBY HALL AT CHELSEA.

WRATTEN AND GODFREY, ARCHITECTS.



PLAN SHOWING THE PROPOSED REBUILDING
OF CROSBY HALL AT CHELSEA.
WRITTEN AND GODFREY, ARCHITECTS.

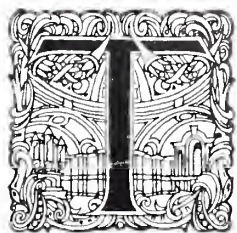
and a loosening of purse-strings. Not the least of the delightful features of the book is its typographical beauty, which makes it a pleasure to handle and possess.

We may perhaps usefully add a word here about the future of the *disiecta membra* of Crosby Hall, and the suggestions as to the site which ought to see their reconstruction.

The Chelsea scheme seems to present the best chance of a reasonable resurrection; in any case we trust the idea of rebuilding in the garden of Leighton House will receive early burial. It is true the late Lord Leighton was the first President of the Survey Committee, but a Gothic hall seems neither to fit the memory of Leighton nor the atmosphere of Leighton House.

ENGLISH ABBEYS.

The Greater Abbeys of England. By the Right Rev. Abbot Gasquet. Illustrated in colour by Warwick Goble. 9½ in. by 6½ in. pp. xvi, 268. Colour plates 51. 20s. nett. London: Chatto & Windus, 111, St. Martin's Lane, W.C.



THE historical work of Abbot Gasquet has been consistently directed to one end—to clear away from the history of the Church in England, and in particular from the story of the Dissolution of the Monasteries, the fog of calumny and falsehood which has too long poisoned them. To this he has brought not merely the special

pleading of the official apologist, but a weight of learning and a solid phalanx of facts which make his argument unanswerable in the main. This volume is a presentation in popular form (made easy of digestion by the *aperitif* of Mr. Warwick Goble's illustrations) of the story of some of the great English monastic houses with which Abbot Gasquet has already dealt in great detail elsewhere. We welcome it gladly, but we are not clear as to why some of the abbeys are included and why others are omitted.

Woburn, of which not a vestige of church or monastery remains, is represented by a picture of the present massive eighteenth-century house, while Kirkstall, another Cistercian house, of which much is happily preserved, is omitted.

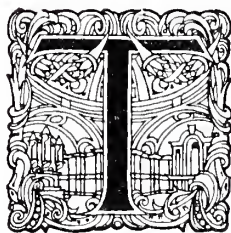
Torre Abbey is given as a Premonstratensian house, though it is hardly an impressive example, while we look in vain for the peculiarly interesting church and monastery of Richmond, Yorkshire.

Mr. Goble's watercolours are on the whole delightful. *Netley Abbey, the east window*; *Romsey Abbey, the nuns' doorway*; and *Gloucester Cathedral at sunset*, are peculiarly happy in their colour. It is doubtless very sinful to offer suggestions to the unfettered spirit of the artist. We think, however, that the idea of such books would be helped by rather more care being given to present the buildings in a convincing fashion, instead sometimes of indicating them as a vague and distant stain on a hazy landscape, however picturesque.

This small grumble, be it understood, is directed rather to colour books in general than to this one in particular, which is a very charming example of its class and much more informing and readable than most.

SURREY COTTAGES.

Old Cottages and Farmhouses in Surrey: one hundred collotype plates from photographs taken by W. Galsworthy Davie, with Introduction and Sketches by W. Curtis Green, A.R.I.B.A. 10 in. by 7 in. pp. xiv, 69. 21s. nett. London: B. T. Batsford, 94, High Holborn.



THE building traditions of Surrey grew in a large atmosphere. Materials offered a catholic choice, and the county presents a wide range of treatment in domestic buildings. This is not to be found (say) in the Midlands, where opportunity was less fruitful and design developed in consequence on lines more limited.

Mr. Galsworthy Davie has once more done the student of domestic architecture a service in providing a series of photographs admirably representative of the best small buildings in Surrey. Mr. Curtis Green by his sketches and introduction

has collaborated in producing a volume which is a worthy fellow to the earlier books of Mr. Batsford's "Old Cottages" series. It is difficult for anyone to say anything fresh about cottage design, and Mr. Curtis Green wisely and frankly disclaims any originality of thought or research. His sketches, however, are a useful running commentary on his references to Mr. Davie's plates, and elucidate the latter as records. His remarks on the sketch v. photograph question agree (by coincidence) with the observations in our notice of the Architectural and Topographical Society, and we could wish that the scheme of this series which Mr. Batsford publishes had allowed of the inclusion of some more plans and measured drawings to reinforce the usefulness of the photographs. As Mr. Green says, "There are probably many careful scale plans and sectional drawings made by responsible students in existence." He pleads for their collection and accessible housing. We feel sure that were some central bureau established in which architects could deposit their measured drawings, they, or many of them, would gladly support it. There would thus be available a mass of classified information, on which writers dealing with different periods and districts could draw for additional illustration. It is a melancholy thought that the products of thousands of hours of patient work are lying useless in forgotten drawers for want of collation, and we hope that Mr. Batsford and other earnest and conscientious publishers who have done so much for architectural literature may some day devise and organise a scheme on these lines.

Meanwhile there is nothing but praise for the individual effort which Mr. Batsford gives to the provision of books which are not only pleasant to have and to read, but are a stimulus to the ideas of the practising architect of to-day.

FRENCH STAINED GLASS.

Stained Glass Tours in France. By Charles Hitchcock Sherrill. 7 $\frac{3}{4}$ in. by 5 $\frac{1}{4}$ in. pp. 298. Illustrations 16. Price 6s. nett, London: John Lane, The Bodley Head, Vigo Street, W.

MR. SHERRILL is an enthusiastic amateur from the States who wants to make it easier for other enthusiasts to see the great windows of France. He asks his readers to be indulgent to a lawyer on a holiday who is not an authority on glass.

Mr. Sherrill has no need to be too modest. He has been to many out-of-the-way places. Though he has produced a volume which is a guide book rather than a critical history of French glass, it is a useful book, and will doubtless go to increase interest in these things, which is all and always to the good.

The book is arranged in the form of itineraries, and will, we doubt not, stimulate many to follow in the author's footsteps; it will also be a useful addition to an architectural library as a catalogue of the subjects of French glass and the details of their treatment.

Mr. Sherrill has an acute appreciation of the important relationship between the glass and the surrounding architecture,

and if we do not always agree with his conclusions, he has at all events brought the fresh mind of the amateur to his subject.

A MIDDLESEX VILLAGE.

West Twyford, Middlesex. By Mrs. Basil Holmes. 9 in. by 5 $\frac{3}{4}$ in. pp. 55. Illustrations 6. 1s. nett. London: Elliot Stock, 62, Paternoster Row, E.C.

MRS. HOLMES has produced an interesting little history of an odd little parish, but we are in some doubt as to whether monographs of this sort are best dealt with as separate publications. They would probably be easier of access to the future historian if included in the proceedings of a local archaeological or topographical society.

It is very well that such records should be printed, and all students of local history are to be encouraged, but one likes to see them published in the form most likely to be permanent, and we do not think the paper-covered pamphlet fulfils this condition.

ENGLAND'S PATRON SAINT.

St. George for Merrie England. By Margaret H. Bulley. 8 $\frac{3}{4}$ in. by 6 $\frac{3}{4}$ in. pp. viii, 155. Illustrations 56. 5s. nett. London: George Allen & Sons, 156, Charing Cross Road.

HERE is a spirited attempt to demolish the libellous stories about the patron saint of England. It has been suggested that St. George was a dishonest army contractor in Cappadocia, who purchased a reputation as a savant with improper profits on bacon, and was made an archbishop.

His archiepiscopal career (we speak of course of the false St. George) was littered with more profits. He cornered salt and paper and funerals in the best Chicago manner, and received the reward that in those cheery days was meted out to Trust magnates—he was torn to pieces.

This shocking story has been tacked on to the veritable George of dragon fame by Gibbon the historian. The book under review seeks to bury it and to show the true St. George clearly to the public eye.

We are asked to believe that mediæval England had a deep and burning enthusiasm for the Saint. When we do a little sum in arithmetic, and find that of the fifty-six representations of St. George which are illustrated only three are English (if we except quite modern pictures), we cannot feel that the Saint ever won a very secure hold on the national imagination.

However, the best has been made of the materials, and if the patron saint of England is a somewhat shadowy personage, that is not the fault of this new priestess of the cult, who has produced a pretty book which would have pleased John Ruskin.

SCOTLAND'S ANTIQUITIES.

The Baronial and Ecclesiastical Antiquities of Scotland. By R. W. Billings. Parts I, II & III (1s. each) of a reprint to be issued in 20 parts, with a biographical introduction by A. W. Wistow Glynn, M.A. Edinburgh: E. Saunders & Co., 34, North Bridge Street.

BILLINGS was the Nash and Richardson of Scotland, and the drawings are well worth this new issue. For some reason not apparent the editor reserves his introduction for some later number, and we defer further criticism until we have his estimate of Billings's work before us.

Meanwhile we doubt not that Scots antiquaries will be glad to acquire an historic work at a popular price.

TOPOGRAPHY.

The Architectural and Topographical Record, Vol. I, No. 1, March 1908. 9½ in. by 6 in. pp. 84. Numerous illustrations and plans. London: Issued by the Architectural and Topographical Society, 33, Old Queen Street, Westminster.

THE society whose publication we now review has been formed with the laudable purpose of collecting records of the condition and design of ancient buildings at the various stages of their history.

The advisory council is a strong one, and we wish every success to its members and to the executive committee.

We think we are correct in saying that the movement which has culminated in the launching of this work takes a good deal of its driving power from the members of the Architectural Association, and we are glad to see the younger generation taking a part in the good work.

We gather from the prefatory note that the main work of the society will be to collect and file for reference all records, such as books, sketches, measured drawings, and photographs, and to publish the journal, while it is further proposed to form a Bibliographical Catalogue on comprehensive lines.

All information is to be classified under parishes and counties.

So far, so good. The idea is admirable, the scheme workable, the material inexhaustible, and the society enthusiastic. But there are pitfalls ahead of all such societies, and we venture to put some questions and give advice on some details.

Imprimis, we think the members would be gratified by some assurance that care will be taken not to record what has already been recorded. The overlapping in the records of archaeological societies is already considerable, repetition of known facts is not only useless but tiresome, and the new society will enhance the value of its work by avoiding this danger.

With regard to the nature of the records—books, sketches, measured drawings, and photographs—we are very dubious as to the value of photographs, unless they are in platinotype or carbon. Ordinary printing-out papers or bromides may here and there prove to be permanent, but it is very unlikely, and quite certainly the majority will perish in a few years. We trust the society will follow the good example of the chief Photographic Record societies, and shut its portfolios to everything but platinotypes and carbon prints.

As to sketches, it is a harsh saying perhaps, but we take a gloomy view of their value as records. The battle of pencil versus camera is an old one, but here there is no question of artistic value, but of usefulness for record purposes, and for those alone.

We confess to disappointment that among the more than forty illustrations of this first publication of the society not one photograph finds a place.

A sketch for record purposes may be valuable to emphasise and show large a detail which is indistinct in a photograph, but for such purposes measured drawings are infinitely better, and are poorly represented in this volume.

We also hope that the purpose of the society to be Architectural and Topographical will be kept steadily in view, and that the letterpress pages will not be overloaded with historical details, such as lists of governors and the like, which are available for the historian in other publications.

It is because we think the society has great possibilities of usefulness that we make these suggestions, and we trust the membership will increase rapidly. The annual subscription is the very reasonable sum of half a guinea, from which reductions will be made in the case of those who contribute to the Quarterly Journal.

Architects who become members will be joining in a good work which deserves steady support.

COMPOSITION IN ARCHITECTURE.

Architectural Composition. By John Beverley Robinson. 6 in. by 9 in. pp. xl, 234. Illustrations 173. Price 10s. nett. London: B. T. Batsford, 94, High Holborn, W.C.

TEN years ago Mr. J. Beverley Robinson gave the architectural world the benefit of his views on the principles of composition in architectural design. His latest treatise of the same subject is a furtherance of these views in a simpler and more natural way. With the exception of Mr. Robinson's extreme ideas regarding an analogy existing between music and architecture, the book contains much information that should prove of value alike to the practising architect and the student. The various chapters are illustrated by photographs and diagrams of buildings existing in both hemispheres, and embrace such diverse subjects as the Banqueting Hall, Whitehall, and the Taj Mahal, Agra. For this reason alone the book should be highly commended, inasmuch as it brings to the notice of the designer many examples for legitimate poaching, and should make him think soundly before he attempts anything extraordinary. The Palazzo Vendramini, which has served as the prototype for the Pulitzer House, New York, is an illustration of this method of procedure; and our own club houses in Pall Mall, with one or two possible exceptions, can be cited as successful transpositions. Perhaps the most important chapter in the book is the one explaining primary massing: the theory of the number and combination of masses that form a completed composition is most lucidly described, and all designers with a knowledge of the Grand Prix designs will readily understand that an infinite number of changes can be derived from a simple primary massing of three parts. The chapter dealing with proportion, also an important one, is worthy of a great deal of study; the diagrams show an excellent system of diagonal lines which can be used for testing the massing of a design in its preliminary stages.

Other chapters touch on asymmetrical composition, and show particularly that absolute symmetry need not be aimed at in classic architecture. The Erechtheum at Athens is perhaps the least quoted of this type. The flexibility of types, or in other words the transformation of motifs, is also analysed.

Altogether this revised edition is most impartial, and as the author holds no brief for any particular phase or style of architecture, the book should form a most useful addition to the library of the designer of architecture, be he Gothicism or Classicist.

ITALIAN PAINTING.

The Cicerone: An Art Guide to Printing in Italy. Translated from the German of Dr. Jacob Burckhardt by Mrs. A. H. Clough. A new illustrated impression. 7¼ in. by 5½ in. pp. xi, 305. Illustrations 16. Price 6s. nett. London: T. Werner Laurie, Clifford's Inn, E.C.

As Mr. Konody says in his preface to this reprint, Dr. Burckhardt's history is in the fullest way "an introduction to the enjoyment of the art treasures of Italy." In fifty years attributions have changed and art criticism has shifted its ground considerably. This book, however, remains the fullest store-house in small compass of the knowledge that is wanted, not only by the visitor to Italy, but by the stay-at-home who would have a ready means of reference.

Regarded simply as a piece of bookmaking it is a wonderful performance. Its "terse completeness and practical arrangement" (we again quote Mr. Konody) put it in a place by itself amongst all the thousand books that deal with Italian art. If it is somewhat old-fashioned, we are well content to refer to it, till a committee of the Berensons and the Hornes of modern criticism can give us something equally convenient.

THE ARCHITECTURAL
REVIEW, SEPTEMBER,
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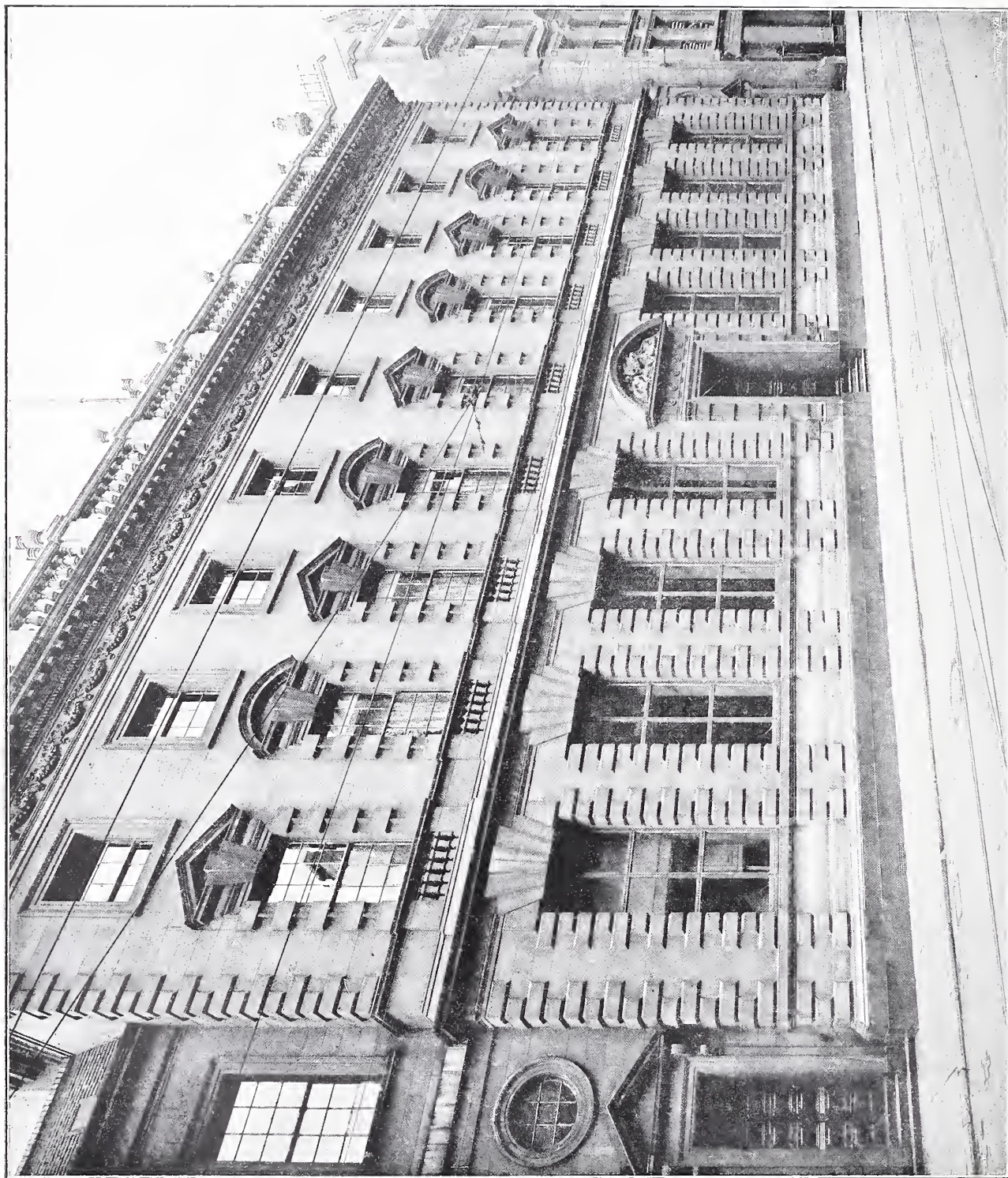


Photo : Arch. Review Photo Bureau.

LLOYD'S BANK, NEWCASTLE-ON-TYNE.
THE LATE R. J. JOHNSTON, ARCHITECT.

Notes of the Month.



WE have to announce with great regret the death of an old and valued contributor, Mr. H. H. Stannus, which took place at Hindhead on August 18th. Mr. Stannus, who came of an old Irish family, was the son of the Rev. Bartholomew Stannus, and was born at Sheffield in 1840.

He was educated for the profession under Mr. H. D. Lomas, F.R.I.B.A., at the Sheffield School of Art, and afterwards studied under Alfred Stevens, the great sculptor, eventually becoming his devoted friend and assistant. Later he studied at the Royal Academy School under Mr. Phené Spiers. To Mr. Stannus the nation owes a great debt for his care and preservation of Stevens's model for the equestrian figure intended for the Wellington Monument in St. Paul's Cathedral, and for the drawings in connection therewith, which has made it possible to set about the completion of Stevens's greatest work. Mr. Stannus practised for some years at Kennington; but the latter part of his time was occupied mainly in teaching and writing, and he taught modelling to the Royal Academy architectural students for a time, and also lectured at the Royal College of Art, University College, and the Architectural Association. He was Cantor Lecturer in 1890 and 1898. In his early years he gave much attention to the artistic design of constructional ironwork, having had practical tuition in foundry work in Sheffield. His knowledge of classic architecture was wide, and at the Royal Institute meetings, where he was a familiar figure, he frequently spoke on this subject. He became an Associate of the Royal Institute in 1880, having previously won the Ashpitel prize and the Institute silver medal, and attained the Fellowship in 1887.

* * * * *



FOR the benefit of our American readers, we may mention that Mr. C. R. Ashbee is leaving England on October 17th for a third lecturing tour in the United States, his subject being the Arts and Crafts Movement in England, with

which he has been so prominently identified for many years past. Mr. Ashbee's subject is set forth in a series of ten lectures, which can be illustrated with lantern slides if desired, and his centres will be New York, Connecticut, R.I., Massachusetts, Pennsylvania, Washington, Cincinnati, Chicago, North and South Dakota,

Oregon, San Francisco, Denver and Colorado Springs, and the University of the South. For those who desire to communicate with him, his address in the United States on his arrival will be—Care of Mr. S. Taylor, 995, Madison Avenue, New York. Prior to October 9th, letters will find him at 37, Cheyne Walk, Chelsea, London.

* * * * *



DISTINGUISHED member of the Royal Institute of British Architects, lately travelling in Canada, has favoured us with some cuttings from the advertisement columns of Canadian newspapers which go to show that some archi-

tects in Canada indulge in a practice always held to be undignified and unprofessional, and hitherto associated only with men of inferior standing in the United States. The sin of advertisement is not a new one; but we have rarely seen it carried to such unblushing lengths as in the present case. That the good old adage, "self-praise is no recommendation," has no weight at the present day is become painfully evident—witness the following modest effusion:—

To properly design and plan a home it is necessary for a man to have great technical experience, broad perception, and rare ability as an artist.

My plans for homes fill the requirements of the most exacting builders. Houses built from them are beautiful, artistic, convenient, economical, and saleable.

Come to my office and look over photographs and sketches of homes now being erected from my plans.

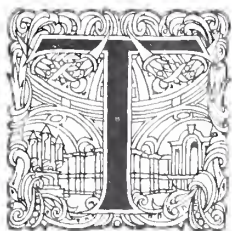
Or another, from the same source:—

My designs for houses, stores, apartment houses, corporation buildings, churches and schools, blend together originality of treatment and new combinations of orthodox features, with a wholesome obedience to precedent and to the restraining influence of the classic ideal which is based on proportion and symmetrical balance, combined with a reticent use of decorative detail always subservient to the whole effect.

Does there exist a Canadian public that can be blinded by such self-adulation? Are the powers of perception so blunted in the New World that the readers of such advertisements can swallow this kind of appeal without nausea? For an architect possessing all the virtues set forth in these announcements had little occasion to change his continent; and it is this fact that makes us the more sad. For the name which foots these triumphs of panegyric is not unknown to us, and in fact is fairly familiar in English architectural circles. If Canada, as is frequently proclaimed, loves not the English settler, our bill of iniquity is made yet the heavier for it. But what say Canadian professional men? Is there no healthy opinion among architects over there that would put a stop to this kind of thing?

The Franco-British Exhibition—II.

(Conclusion.)

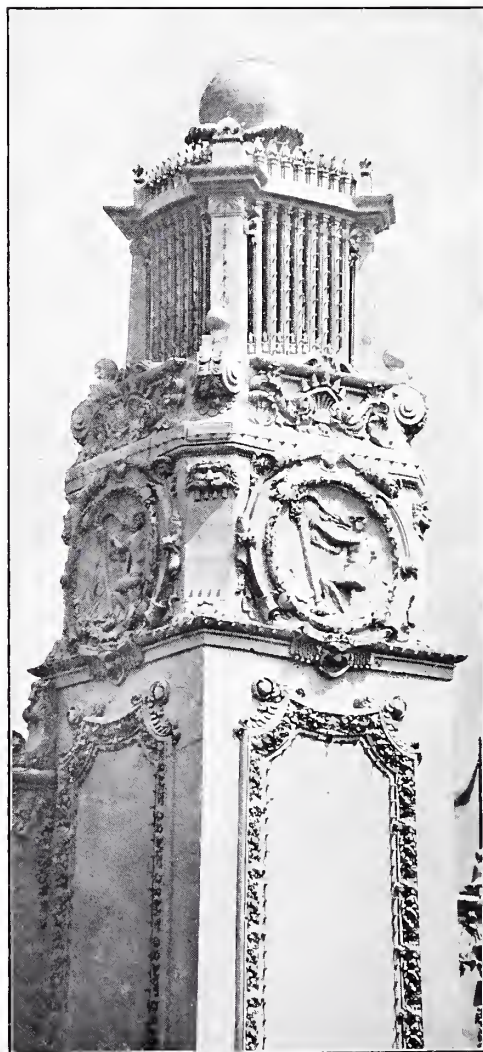


THE Palace of British Applied Arts, the third of the English designs, is the work of Mr. J. B. Fulton, A.R.I.B.A., and is certainly the most satisfactory of all the fifty-odd buildings in the grounds. The form of the two towers, connected by a light colonnade of square piers, the shell-like shape of the flat semi-dome, and the sweeping lines of the curved loggia with its coupled Ionic columns, combine to make up a whole which is pleasing in the extreme.

On the other side of the gardens we may see how much further Exhibition Architecture is allowed to go in France. In the first place, French art of this sort pays no heed to tradition. The orders and the styles, it is true, have their uses; proportion is borrowed from the one and *motifs* from the other. But beyond this there is little inclination on the part of the designers to allow the work of their forefathers to influence them in their own work. Judging from the buildings of the Exhibition, the modern French architect has no kind of use for the simple column. Things like table-legs, other things like nothing at all, used singly or in couples, will do just as well: or, failing the creative output of the designer, a plain four-square pillar, relieved by a quantity of ultra-naturalistic foliage, may be introduced under the points where support is required. The broad distinction between the English and French styles seems to be that in the latter the whole range of "l'art nouveau" is considered legitimate grazing-ground for architects engaged in producing exhibition buildings. We should scarcely expect to see such a design as the Palace of Women's Work submitted as a serious work to the Royal Institute of British Architects or the Académie des Beaux-Arts. It is exhibition work pure and simple, if such a term may be applied to a design which is certainly not simple and is very far from pure. The building has had to pair with the Palace of British Applied Arts, and consequently has two towers and a semi-circular projecting front. But what a difference between the two! The towers stop half-way up: then eight gaunt ribs shoot into the air without a note of warning, with no moulding to mark the sudden change, no attempt to lead the eye gently from the solid mass below to the spidery, spindle-shanked skeletons above. This building, it is interesting to observe, finds much favour in the eyes of the visitors to the Exhibition. We throw out this hint for the benefit of those architects

who may be in doubt as to what type of architecture their clients really prefer.

The Palace of the Fine Arts faces that of the Decorative Arts, but does not in any way conform to it, either in design or general arrangement. It is a huge mass of building which has little to recommend it beyond its size. It is suffering from the malady of "l'art nouveau"; and yet, when you sit in front of it for the purpose of examining its chief features—trying, as it were, to diagnose the case—you find that all the symptoms of the deadly disease, while undoubtedly present, are exceedingly difficult to recognise. It has a flat recessed front with a heavy dome on top; then there are two projecting wings, forming a court, on the top of which there are two more heavy domes. These heavy domes are crowned by finials heavier still, while the surface of the domes themselves is studded with a ring of umbrella-like



TOWER OF THE PALACE OF MUSIC.

CHARLES MARTELLO, ARCHITECT.

projections which only serve to make the plaster-work below look as if it had given way beneath the superincumbent weight. The rest is in keeping; not to be criticised as a piece of architectural design. If you look at the Fine Arts Palace in that way, you will surely come to grief: you will see projections without supports, arches cutting through the heart of entablatures, and—well, lots of other wicked things.

The last building of this group is the Palace of Music. It is one of the noticeable instances in which the architect has given himself an architectural holiday. There are table legs in place of columns. They are all joined up in the approved manner with garlands and wreaths of flowers. There is a sort of arcade above the loggia, intended to conceal the roof, but doing nothing of the kind. There are broken pediments with keystones to patch up the place where they are broken. There are plaster lyres here and there to proclaim the uses to which the building is put. There are scallop shells filling sundry odd spaces. Truly "*l'art nouveau*" finds the soil of Shepherd's Bush exceedingly fruitful! But to continue. In the forefront of the building there stands a tower, pleasing in its proportions, but in other respects remarkable. None of it seems to mean anything at all. Divers musicians relieve the frieze by playing upon harps in plaster roundels, and above them rises a something that may be anything, according to the fancy of the beholder. It reminds one of Humpty Dumpty's remark in "*Through the Looking Glass*":—"When I use a word it means just what I choose it to mean—neither more nor less." This feature represents just what it is intended to represent—neither more nor less.

The best view of this portion of the Exhibition is to be obtained from the "*Giant Flip-flap*," that monstrous pair of steel arms that flit across the horizon and seem to sweep

the sky. The view includes the *Élite Gardens*, with the sunk bandstand (one of the minor novelties of the Exhibition) and the substructure of the Tower. The bandstand is placed in a slight sinking in the ground, and the seats for the audience range round it in rising circles. The effect of this arrangement, as far as the acoustic properties are concerned, is excellent. The Imperial Tower was not proceeded with, but it is rumoured that visitors to the Exhibition next year will find the Tower completed, with a tea pavilion on the terrace overlooking the water, and a lift to carry them to such a height as not even the "*Flip-flap*" in its widest sweep of the heavens can



BRITISH APPLIED ARTS PALACE: WEST ENTRANCE.

JAMES B. FULTON, F.R.I.B.A., ARCHITECT.

ALBERT F. HODGE, SCULPTOR.



BRITISH APPLIED ARTS PALACE : DETAIL OF SCULPTURE.

ever hope to reach ; from which elevated position they will be able to enjoy extensive views over London's forest of roofs, to say nothing of Wormwood Scrubbs Prison.

Beyond the Tower there are other courts and other buildings, appealing to all the varied tastes of mankind. There is the great Machinery Hall, utilitarian rather than pretentious, as befits the purpose it is intended to serve, and covering an area of something like 125,000 square yards. There is the Stadium, where the lover of sport may see what is surely the finest athletic arena the world has ever known. There are restaurants and garden clubs. And there are side-shows innumerable.

The Machinery Hall is vast without being imposing ; and the many buildings in its immediate neighbourhood prevent it from being seen in a satisfactory manner. Its detail is of the nondescript variety, as the accompanying illustration of one of the main entrances will sufficiently demonstrate. Of the three "eating houses" grouped around the Élite Gardens the Restaurant Paillard easily bears away the palm for unmeaning ugliness, though the fault, we believe, is not entirely due to the architect. He was given the drawings of the steelwork and instructed to clothe them—to clothe the steelwork, that is—with plaster. The "style" he adopted (and everything has to belong to a "style" nowadays) seems to be a sort of free Jacobean with a dash of unlicensed Louis Seize in it. It might be analysed thus :—

Free Jacobean	...	10	per cent.
Louis Seize	5	„ „
Miscellaneous	85	„ „

The Grand Restaurant presents a more satisfactory design, though there is little meaning in the isolated pediment over the centre, which serves no purpose and does not pretend to do any work.

The Stadium is, beyond all manner of doubt, the one building calculated to impress the beholder with a sense of majestic grandeur. The splendid rising lines of the seats are wholly wonderful as they diminish into a hazy mist of curves fading away into the distance. It is a lasting object-lesson on the futility of much that we are pleased to call "architectural grandeur." There is no architecture in the Stadium : it consists of a semicircular-ended grass plot, surrounded by a cinder path and a banked cycle track, the latter measuring 733 yards to the lap, measured on the centre line. Outside this there are ranged some forty thousand seats, in thirty tiers, and supported on a veritable network of steel stanchions and girders. It boasts no architectural features ; the steel is still gaunt and unclothed ; but there are few who will deny that it runs some of our architectural "conceptions" very close. From the Stadium, with its impressive lines, we may learn that effect does not depend on the amount or disposal of ornament. It is the rhythm of proportion and perspective that triumphs in the steel and concrete Stadium, just as it does in the marble Sala della Ragione of Palladio at Vicenza. It is vast, splendid, monumental : it is the great achievement of the Franco-British Exhibition, and of the engineering profession.

The colonies of England and France each have their pavilions, but none of them call for more than a passing notice. Those of Canada and

Australia alone are on a large scale, the former with some good detail and a pleasing flat-curved loggia in the centre of each face. Australia shows a desire to repeat cast-iron ornament of a pseudo-classic kind interspersed with a number of sheep's heads, which are evidently emblematic of her staple industry.

And then there are the side-shows. There is the "Flip-flap," which carries you through a vertical semicircle of 180 ft. radius, in cars which, fortunately for the occupants, duly maintain their upright position throughout the journey. There is the Scenic Railway, on which shrieking men, women, and children are daily whirled in thousands past a mile of painted mountains and cotton-wool snows. There is the Canadian Toboggan, as like the real article as a soap-box on wheels. There is Mont Blanc, with her eternal snows done in oil paint. There are lots of other things calculated to draw thousands of sixpences from thousands of delighted visitors.

But, alas, there is no Water Chute!

ROBERT W. CARDEN.

A NOTE ON THE EXHIBITS.

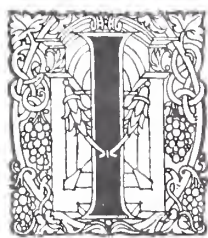
In the various spacious galleries there are, of course, a number of exhibits more or less interesting to the architect. The galleries are top-lighted with continuous skylights, glazed on the Mellows system, though, for the most part, the strength of the light is toned down by velaria of various gorgeous colours. This system of lighting is, of course, eminently suitable for the sculpture galleries in the Fine Arts Palace, though the exhibits here, if one excepts the large model of Mr. Brock's Queen Victoria Memorial, are almost entirely *objets d'art* rather than subjects intended for the decoration of buildings. Mr. Brock's great work masses up well in the model; and if the larger proportions in the actual memorial group as satisfactorily a notable addition will have been made to London's art treasures.

It cannot be said that the British Section in the Decorative Arts Building has been well arranged, and in this respect the French Section, though it contains nothing of particular interest or merit, is incomparably better.

The principal feature of the British exhibit is the collection of fine old furniture, very crowded and badly displayed for the most part, in a series of crude Georgian rooms. The collection, which contains priceless and unique specimens from most of the historic houses and collections in Great Britain, is, of course, an exhibit not to be missed. The two-thirds scale reproduction of the Great Hall at Hatfield, which

forms Messrs. Hampton's principal exhibit, comes as a relief and an indication of what might have been attempted in a British decorative art section. Near by, the same firm have another pavilion for modern furniture. Morris & Co. are exhibiting, among other things, a cabinet designed by Mr. Mervyn Macartney; and the Carron Company have a stand for their reproductions of fine old eighteenth-century Carron grates. What one looks for, unfortunately in vain, are rooms embodying all the various excellent specialities, displayed on various stands, in their proper positions. The Bromsgrove Guild, close by the side door, have a small stand, principally of lead garden vases and statuary, which needs no eulogy from us, but deserves to have been seen to much greater advantage amid garden surroundings. These things require arrangement by enlightened and painstaking committees, however, and there was little or no support from the British Government to warrant such a development. The Bromsgrove Guild are also represented by much excellent and refined plasterwork at the Imperial Sports Club and in the Grand Restaurant, whereon those who eat expensively may gaze. Just outside the Decorative Arts Building is the Old Tudor House which Messrs. Gill and Reigate have brought from Ipswich as the Exhibition home for their fine collection of antiques and reproductions of antiques. Close by, also, is *The Daily Mirror* Cottage, an evidence of the interest which the ideal home and the simple life has engendered in the public during the last few years. This exhibit is chiefly remarkable for the Mansfield-Robinson panelling in the living-room, and the very delicate and artistic wall-colourings which have been obtained by the use of Hall's Washable Distemper. The "Old London" models of Mr. John Thorp have found a home in a separate building close to the "Flip-flap," to which we have previously referred. Neither time, trouble, nor research has been spared to make these models of London before the Great Fire accurate, and they are not to be dismissed as a catchpenny sideshow. Mr. W. J. Loftie, so well known as an authority on the subject, has written the "Souvenir" in connection with it. In the British Applied Arts Building may be seen the very fine stand of Messrs. Elkington & Co., Ltd., with specimens of the delicate interior and exterior decorative metal work in which they specialise. In the British Textiles and Chemical Industries Building (a curious mixture) may be seen the model (twenty-six feet long) of Messrs. Debenhams' new premises in Wigmore Street, rather a unique example of the architectural model-maker's craft.

The Committee for the Survey of the Memorials of Greater London.



IN the early days of our Committee's activity, it was felt that the efficient conduct of our plan of campaign throughout London depended very much upon the local work and support of our members, in surveying the districts in which they live.

Greater London is too large a field for our secretary and a few enthusiasts to cover at one time; and each district is so much the stranger to the other, and often hides so effectively its memorials and all appertaining to them, that little short of residence can, in many cases, give the necessary clues, and lead to the discovery of these lost objects of beauty and interest. The proper solution of our problem, it has been said, is to institute a public department, either municipal or governmental, with a paid staff to travel systematically over the chosen districts and to collect

and publish information. But even admitting for the moment that the "official" recorder would be the best instrument with which to realise our aims, yet we cannot afford to wait for an instrument that may come only when it is too late. We believe that the present Government has replied not unfavourably to Mr. Horniman's question in Parliament relative to the proposed department for the registration and protection of public monuments; but Governments move slowly, and Government departments are apt to move more slowly still. It was never more necessary than at the present moment for voluntary effort to organise itself with all the strength and efficiency at its command, to save our times from the stigma which must attach to the wanton destruction of the historic and beautiful memorials of the past. There are those who feel no interest in these things, and who will, and do, obstruct all tentative suggestions for their consideration on the part of

public authorities, on the plea of the greater importance of modern needs and duties. To belittle the present, merely because it is the present and not the past, is as far from our desire as it has been from that of all true lovers of antiquity. It is quite another thing to be aware of our own national shortcomings; and, however much we endeavour to shut our eyes to the fact, it cannot be gainsaid that the present generation has largely lost touch with that conscious pleasure in the beautiful, the fitting, the dignified forms of architecture and furniture, which was a cherished possession of our ancestors. The causes of this reaction are well known to intelligent observers, who foretell the return of those conditions which will restore balance to the power of judgment and delicacy to the sense of appreciation. In this alone lies the hope of the modern artist, and against that future time we must labour to preserve the things which will receive their true appraisal then. How much could the eighteenth century teach us if we had eyes to see! How much tasteless extravagance and utter incongruity it would sweep away from our midst did we but bow to a half of its canons of



BRASS IN EAST HAM CHURCH. FROM A RUBBING IN THE POSSESSION OF THE SURVEY COMMITTEE.

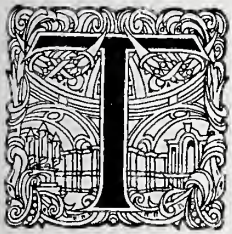
simplicity and proportion ! The mingling of many colours and many forms renders the eye indifferent to both tone and outline, and where the responsive feeling is lost who can expect the mind to understand ?

My object in thus straying into a dissertation on the value of our old buildings as an educational impulse towards the acquirement of good taste is to awaken to a sense of their duty those who might be doing good work in the care of such monuments as remain in their own districts. From Greenwich towards Blackheath rises Crooms Hill with its row of beautiful houses, even as Cheyne Walk adorns Chelsea's riverside, and in Westminster there remain for our example Barton Street, Queen Anne's Gate, Old Queen Street, and Great George Street. And so in every district

lies some uninvaded square or half-forgotten street, guarding the memory of the century that loved orderliness, beauty, and good building. The first step towards these treasures is to register them methodically, and our Committee is now preparing a list of gentlemen who will make a complete list of the old houses in their own and adjoining parishes, and who will start the nucleus of a collection of drawings and photographs recording them. From this beginning are hoped great things, and in these pages we shall hope to publish a directory of the names of these local representatives of the Survey's work, to whom all information may be addressed by those who have interested themselves in the topography of their own neighbourhood.

WALTER H. GODFREY.

Hardwoods at the Franco-British Exhibition.



THE New Zealand, the Australian, and the Indian Sections of the Franco-British Exhibition, and to an unimportant extent the Canadian and some of the smaller Colonial buildings, have exhibits of aboriginal timber which are worth the attention of furniture makers before it is too late. Several of the woods shown are hardwoods suitable for frame-work, panelling, inlaying, or veneering; some of them possess qualities of figuring or colour which are not to be found otherwise. Attempts have, it is true, been made from time to time to introduce all but the very scarce or uncertain woods to the London market, notably by the firm of D. Witt & Co., which makes a speciality of the New Zealand and Indian products; but the conservatism of English furniture makers has so far withstood the effort, and the finest importations have gone abroad to France and Germany. Perhaps the following notes upon the exhibits to be seen at the present time may freshen the interest in these timbers, and dispel a little of the apathy which seems to be felt for their existence.

NEW ZEALAND.—I take New Zealand first in order, because it has a larger and more varied range of native woods than any other dependency. Not that the expert inquirer will for one moment be misled (like the curious and admiring crowd) into believing that the revolving frame of panels, which includes nearly every beautiful wood in the world, is a genuine representation. As a collective exhibit these panels deserve much study in themselves, but only a small proportion of them are New Zealand grown. They include

picked and standard specimens of all the mahoganies, walnuts, ebonies, oaks, and satinwoods; the gorgeous snakewood from South America; black and green ebony (cocos wood) from the Gaboon; the streaky "partridge" (like Egyptian doum palm, and mostly used for walking-sticks), kingwood, and the red tulip, from Brazil; thuya and amboyna from Borneo; sassafras from Australia; padouk, coromandel, and rosewood from Indian sources. Some of these are themselves among the rare woods which I intend to notice in their proper place.

The New Zealand woods of commerce are headed by the silver and the kauri pine, both of great value in construction work. The kauri, in addition, is sometimes to be found with strong figuring, like a rich dark satinwood, and is advertised as an ornamental wood. The fact appears to be, however, that such figured pieces are very rare; and the only important shipment which has come over failed to find a market here and was sold abroad. Rimu is the timber held in next esteem, but it is too red in colour, and too suggestive of pitch pine, to be of much use for furniture. Owing to the ease with which it is worked and polished, it has been used a good deal in the piano trade, and the darkest specimens make a good veneer. It is also extremely susceptible to stains. A Sydney firm is exhibiting a "commemoration" sideboard of rimu, with panels of puriri, which is illustrated here; the effect is not, however, pleasing. The best varieties of rimu have found a small and select market here under the fancy name of citronette.

Puriri is, or ought to be, the most successful of all the New Zealand ornamental woods. At its best it is finer and more handsomely figured than

Italian walnut, which it much resembles. It is dense, hard, and heavy, with a great range of effects. The burr is especially handsome. Unfortunately it is the selected victim of a large moth grub, and the logs which have come over are badly riddled with holes half an inch in diameter. This can as a rule be overcome in veneer; but a reproduction is given here of a small piece of rough puriri veneer showing the effect of the boring, which is very troublesome. If this could be avoided, and a sufficient supply established, I see no reason why it should not become an extremely valuable and popular wood.

Totara is another wood which should have quite a good future for ornamental purposes. In the fine totara forests of North Island there is occasionally found in old trees a burr, or perhaps a gnarled trunk, from which can be cut, in the one case a timber with a rich red bird's-eye mottle (like the specimen illustrated), in the other a figured timber of handsome cloudy design. In its commoner form it has a straight compact grain, easily worked, and is of sufficient strength and durability to be much used for sleepers and

bridges. In marine work it is especially valuable, as it resists the operation of the teredo.

Rewa-rewa, or New Zealand "honeysuckle," is a light-coloured wood largely used in the colony for inlaying, and for furniture generally. The polished surface shows as a rule a delicate interlaced effect like the tracery of fine basket-work. Occasionally it cuts up with a faint pinkish blotch, like the markings of wainscot oak, which have given it the title of "tiger skin." It splits easily, is straight in the grain, is very difficult of combustion, and takes a high polish—all qualities which might recommend it to furniture makers here.

The black maire (pronounced Mary) is another decorative wood which deserves remark. It resembles Italian walnut in colour and effect, but is considerably harder. The only log which has reached this country was sold at auction and lost sight of, but some good specimens are reported to be on the way.

None of the other New Zealand woods call for much notice at present, because they exist in small quantities and are not supplied. They include ake-

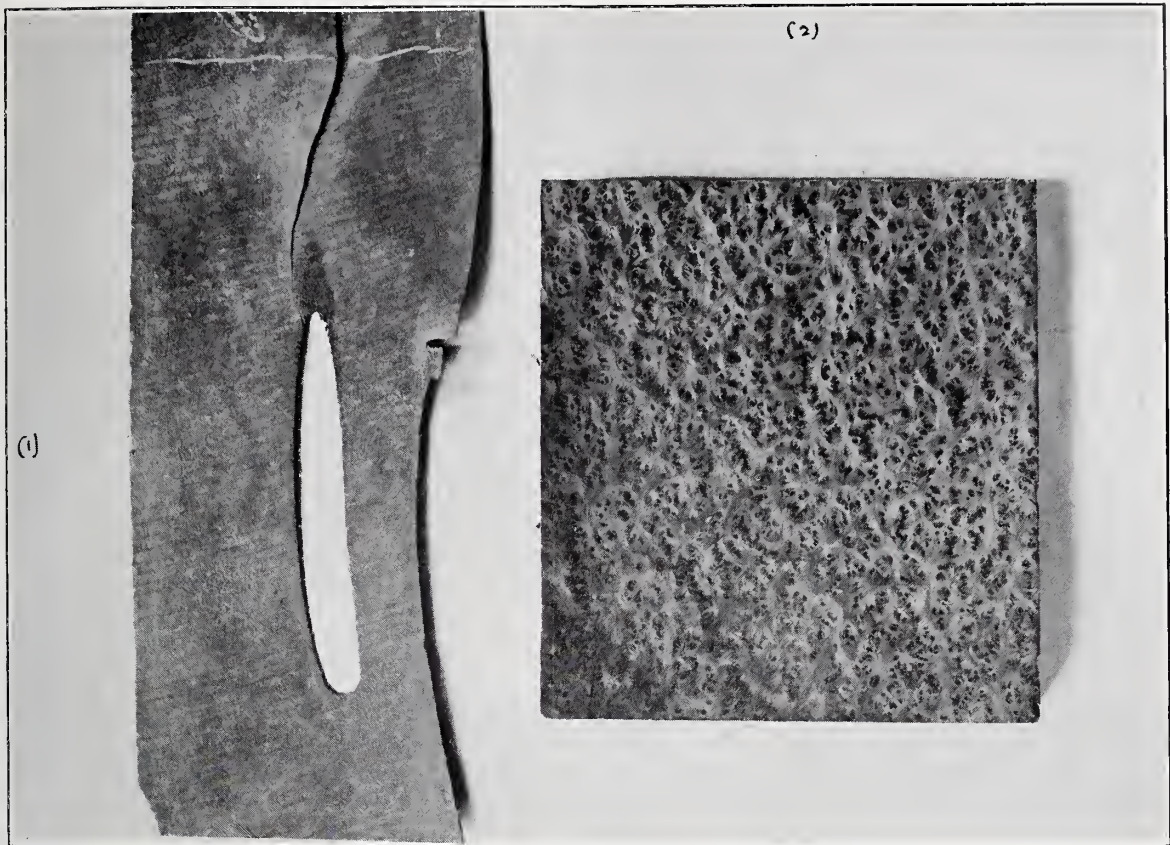


AUSTRALIAN HARDWOODS AT THE FRANCO-BRITISH EXHIBITION.

PANELLING IN BLACK BEAN WITH CARVED SWAGS IN WHITE BEECH.

ARNOLD MITCHELL, ARCHITECT.

EXECUTED BY GEO. TROLLOPE AND SONS AND COLLS AND SON, LTD.



AUSTRALIAN HARDWOODS AT THE FRANCO-BRITISH EXHIBITION.

1. Specimen of puriri veneer showing worm boring.
2. Specimen of reï totara burr, polished.

ake, a dense wood of dark brown colour with vivid streaks and patches of white; kawaka, a dark red wood of considerable ornamental value; pukatea, a yellowish-brown wood streaked or clouded with darker shades; hinau, a light yellow wood with a ripple figure capable of good satiny effect; towai, a reddish-brown wood of unrecorded use; and mahoe, a pale-coloured shrub wood varying from pure white to a light brown, used by way of contrast in panelling and inlaying.

AUSTRALIA.—The Australian continent is not rich in figured woods, but three or four particularly valuable specimens are exhibited in the New South Wales section. The finest of these is beyond question the black bean (*Castanospermum Australe*), a richly figured timber in colour somewhat resembling walnut or fumed oak, and of undoubted value both for furniture purposes and for wainscoting. The supplies at present available are in the hands of Messrs. George Trollope & Sons and Colls & Sons, Ltd., who have erected in the Australian Section, under the direction of Mr. Arnold Mitchell, a decorative apartment panelled in this wood both within and without. Owing to its long, regular, and strongly marked figure it is equally effective in the solid, and in halved or quartered veneer. It is said to be very durable, easily worked, and free from worm-holes. The specimens shown may be excep-

tional, as the logs have been lying in the Sydney Museum for some years, and are in prime condition for use. Such is the prejudice of the trade and the public against woods with unpleasant or curious names that I do not anticipate any success for black bean until it is given a fanciful appellation. I have already mentioned the case of figured rimu in this connection, and there is a better instance still in the case of Indian blackwood, which received no recognition until it was re-christened and brought before the world as rosewood.

Another important Australian timber is silky oak, a light-coloured, soft, easy-working material, with a pretty blotched figure. This is largely used in the colony for saddles, but a quartered panel and some furniture exhibited by Messrs. Trollope show that it is equally well adapted for these purposes.

The favourite wood for furniture in Australia is the local red cedar (*Cedrela Australis*), which grows freely all along the Clarence, Tweed, and Richmond rivers, and in Queensland. The specimen panel shown is of a rich dark colour with good figure of a curly nature. A suite of furniture in the annexe made of red cedar has an unpleasant purple gummy look, which may be due to bad polishing. Australian rosewood is also much used, but it is light in colour, and will scarcely find favour here, where it cannot compete with even the poorest mahogany.

Eumung (*Acacia salicina*) is a little-known timber with promising qualities, not unlike walnut in appearance, but somewhat redder. Of the remaining specimens shown there is nothing that calls for special notice unless it be the Australian blackwood (*Acacia melanoxylon*) of which there are some interesting specimens in the annexe, in the form of a billiard table and suite. Its appearance generally is that of a light brownish mahogany, with a pretty silky grain, resembling in veneer the surface effect of West Indian satinwood.

Before leaving the Australian hardwoods it may not be out of place to mention the spotted gum (*Eucalyptus maculata*), which appears to have a promising future before it for parquetry and floor-blocks. When waxed it has something of the effect of oak flooring, but it is said to be much harder and more durable than anything at present in use, including teak, and its cost is extremely reasonable.



AUSTRALIAN HARDWOODS AT THE FRANCO-BRITISH EXHIBITION.
CHINA CABINET IN BLACK BEAN.

INDIA.—The Indian woods exhibited are fairly numerous, but may be reduced by experience to a comparatively small range. They will be found in panels ranged round the base of the central pagoda, the interior of which contains a Government "library" of wooden volumes cut but not polished. Duplicate specimens, in most cases, appear round the base of the Mysore exhibit close to the main entrance. Amongst those which immediately take the eye are the Andamanese marblewood, with its broad streaks of dark and light brown; jackwood, or halasu, an oak-coloured timber in the raw, taking a reddish orange tint when polished, and exhibiting a streaky satinwood figure; honne, a dark oak-like wood from Karwar, very heavy, and reported difficult to work; albizzia lebbek, somewhat resembling teak, with a good straight panel figure, but apt to split and buckle when laid; bel fruit, a satiny wood with strong reddish markings

which appear to quarter well; and Coromandel ebony, a rich brown walnut-coloured timber with straight streaky grain, which is already used to some extent in the trade. Of these, the most promising would appear to be jackwood (*Artocarpus integrifolia*), which is fairly plentiful throughout India and Ceylon. So far as I know it has been very little imported.

The two woods, however, for which India is principally valuable are padouk and the so-called rosewood. Padouk is grown in the Andaman Islands, and also in Burma, the Burmese variety being brown and a little rusty in colour, inclined to grey streaks. The Andaman padouk varies from a magnificent deep red, in which form it is known (but slightly) as coral wood, to a brown mahogany tint which is popular in France for the manufacture of expensive Louis XV. and Louis XVI. furniture. Treated as veneer, it is nearly always combined with strongly-marked kingwood, which makes a well-toned foil to it, and the French trade name for it is *satiné*.

H. C. MARILLIER.

Architecture in the United States.

II.—The Commercial Buildings—(Continued).



THE building of the New York Life Insurance Company in Broadway, New York (Fig. 8), is not typical of one of the forms of solution generally sought. Theoretically, it is unsatisfactory because its treatment is that of three or

four buildings of three storeys each piled one upon the other; an order runs through two storeys in each horizontal division, while the third storey leaves one in doubt as to whether it was intended for an attic or pedestal. The objections are, however, more apparent than real; because, if we accept as an artistic solution of this difficult practical problem (which is that of a huge box full of offices all precisely alike, requiring for each office a window precisely like every other window in the building) the type of exterior treatment to which all of the previously illustrated examples belong, we may suppose that in several of the designs following the treatment of the accepted type the large halls, restaurants, &c. do not exist; and in reality such is the case. If, then, we continue to accept any variation in the design of a *motif* where no variation in its function exists, we must be accepting it for a reason other than because of logical expression of the plan—principally, perhaps, because a horizontal division, or tie, at some short distance below the cornice is felt to be needed to give ocular stability to these high structures, and it is only for the same reason that a similar division is made near the base, though in most cases the two lower storeys are occupied by banks or offices with special requirements. In this building there are three principal horizontal divisions, consisting of three storeys in the lower, seven in the middle, and three in the upper. Above the lower division there is a bold projecting cornice, surmounted by a bronze balustrade. A storey below this there is another horizontal band, consisting of an entire entablature, which breaks over a hexastyle columnar entrance (Fig. 9), above which is a marble balustrade with exquisitely detailed lamps continuing the vertical line of each column, and a charming group of sculpture over the two central columns. The group represents a mother eagle with its strong wings outstretched over a nest of young birds, admirably expressing the idea of insurance. The treatment of the fourth storey, which serves as a pedestal to the two-storeyed pilaster order above it, and the seventh which may be regarded as an attic storey above the

same order, and also the tenth storey, which serves a like purpose to a like order running through the eighth and ninth storeys, may be looked upon merely as bands running round the shaft, and serve a purpose purely decorative, much as do the bands around the shaft of the fine Column of July in the Place de la Bastille in Paris. In the upper division or "capital" two storeys are marked by a pilaster treatment similar to that in the storeys below, but the third storey (13th) is composed of semicircular windows, the archivolts of which spring from the capitals of these pilasters. These three storeys are in effect only one, and the divisions below the arch appear as mullions and sashes rather than as individual windows. The whole is crowned by a magnificent cornice and balustrade, above which rises a kind of tower, consisting of a pedestal supporting a square lantern structure with four dials. This lantern is surmounted by a colossal group of bronze figures supporting a globe, from which



FIG. 8.—NEW YORK LIFE INSURANCE BUILDING.
McKIM, MEAD, AND WHITE, ARCHITECTS.



FIG. 9.—NEW YORK LIFE INSURANCE BUILDING: DETAIL.
MCKIM, MEAD, AND WHITE, ARCHITECTS.

an enormous spread eagle seems always about to fly. Externally—and internally as far at least as the splendid banking-room and vestibules are concerned—it is the perfection of the detail which captivates one, as well on account of the judicious placing and fitness of the ornament to the member or space which it decorates as because of the remarkable sense of scale everywhere felt and produced. It is impossible to hope to convey any idea of all this by the means of photographic reproduction; only a very large photograph, and one taken from a position which it would probably be very hard to locate, could include the whole of such a building and also show something of its detail.

The impossibility of adequate representation is even more evident in a case such as the First National Bank in Chicago (Fig. 10), by Burnham

and Polk, where both height and ground area are great and the building stands upon comparatively narrow streets. This again is a remarkably fine building, which, however, must be seen to be fully appreciated; a great mass which rises sheer from the street as the cliffs do from the water at Dover. The proportions and detail of the cornice and the few projecting base lines are extremely well studied, and in spite of, perhaps even because of, the honeycomb of windows the whole is monumental and dignified in effect. Nowhere, however, is the imagination allowed to run away with reason, every office is planned just as it should be, expressed just as it should be, while the lines of steel stanchions and the girders between them are faithfully followed by the clothing of stone. Such a building comes as a relief among the commercial



FIG. 10.—THE FIRST NATIONAL BANK BUILDING, CHICAGO.
D. H. BURNHAM AND CO., ARCHITECTS.

structures in any city, where one is apt to find almost endless elaboration, ostentation, and decoration; where the ornate and clever are so numerous as to be monotonous, and only the simple has value, by contrast, among them. Simplicity of scheme has, fortunately, been much sought during recent years in the designing of commercial buildings. Striving after complicated and "original" decorative effects in the treatment of the elevations has become less and less frequent; the "picturesque" has given way to the monumental, and the commonly accepted forms of decorative composition which dominated nearly all of the earlier designs are being replaced by others of a more original—in the broad sense of the word—more vital character. To trace this change we must turn again to some of the earlier buildings to compare them with later works. The view up Broadway (Fig. 11), showing the Manhattan Life Building in the foreground—one of the earliest of the high buildings—shows the storeys grouped in twos and threes, and the upper portion divided into towers and a dome. The façade is designed without reference to the sides, yet, apparently—since windows and an elaborate bridge, some two hundred feet



FIG. 11.—VIEW UP BROADWAY, NEW YORK CITY, SHOWING THE MANHATTAN LIFE BUILDING IN THE FOREGROUND.

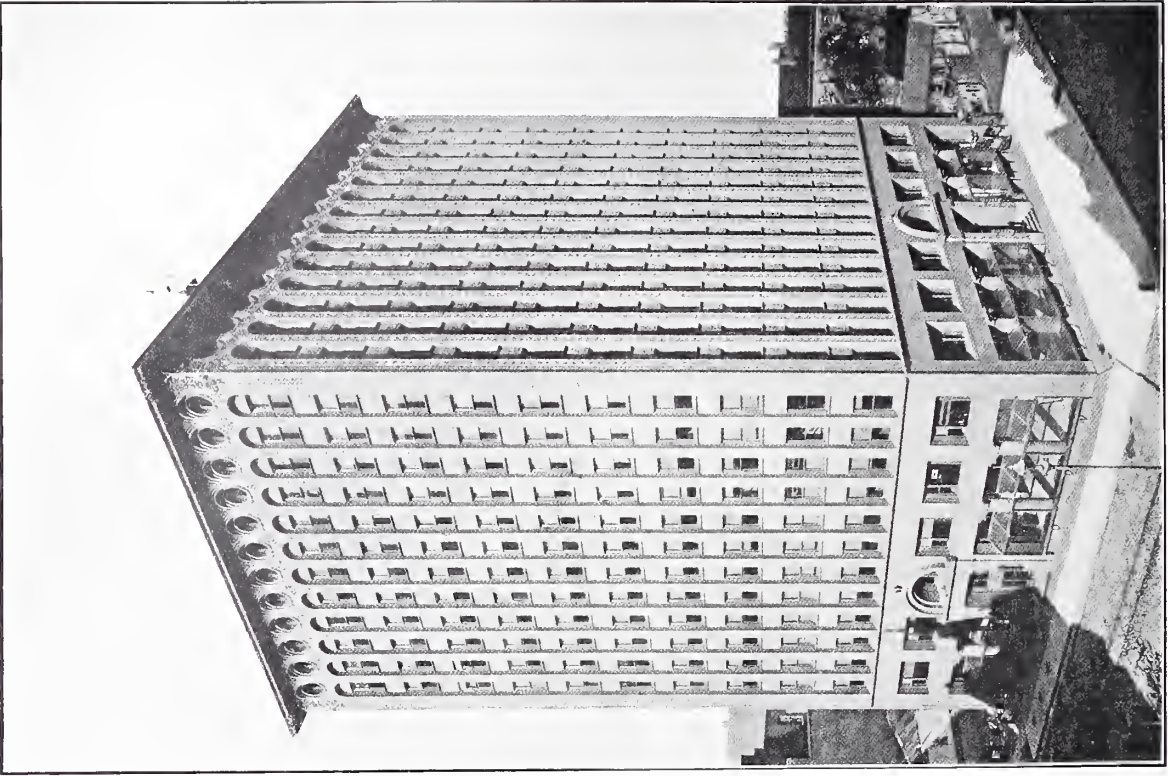


FIG. 13.—THE GUARANTY BUILDING, BUFFALO, NEW YORK.

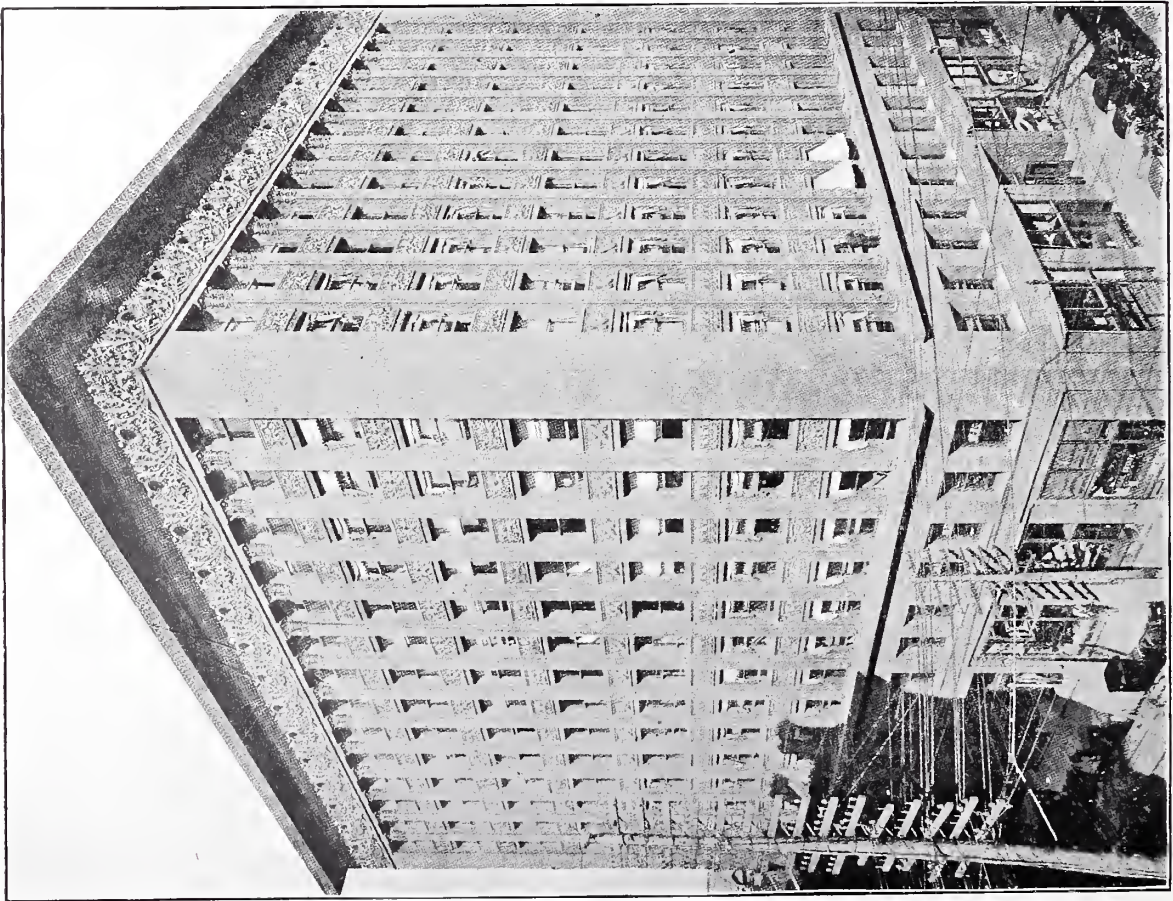


FIG. 12.—THE WAINWRIGHT BUILDING, ST. LOUIS, MISSOURI.
LOUIS H. SULLIVAN, ARCHITECT.

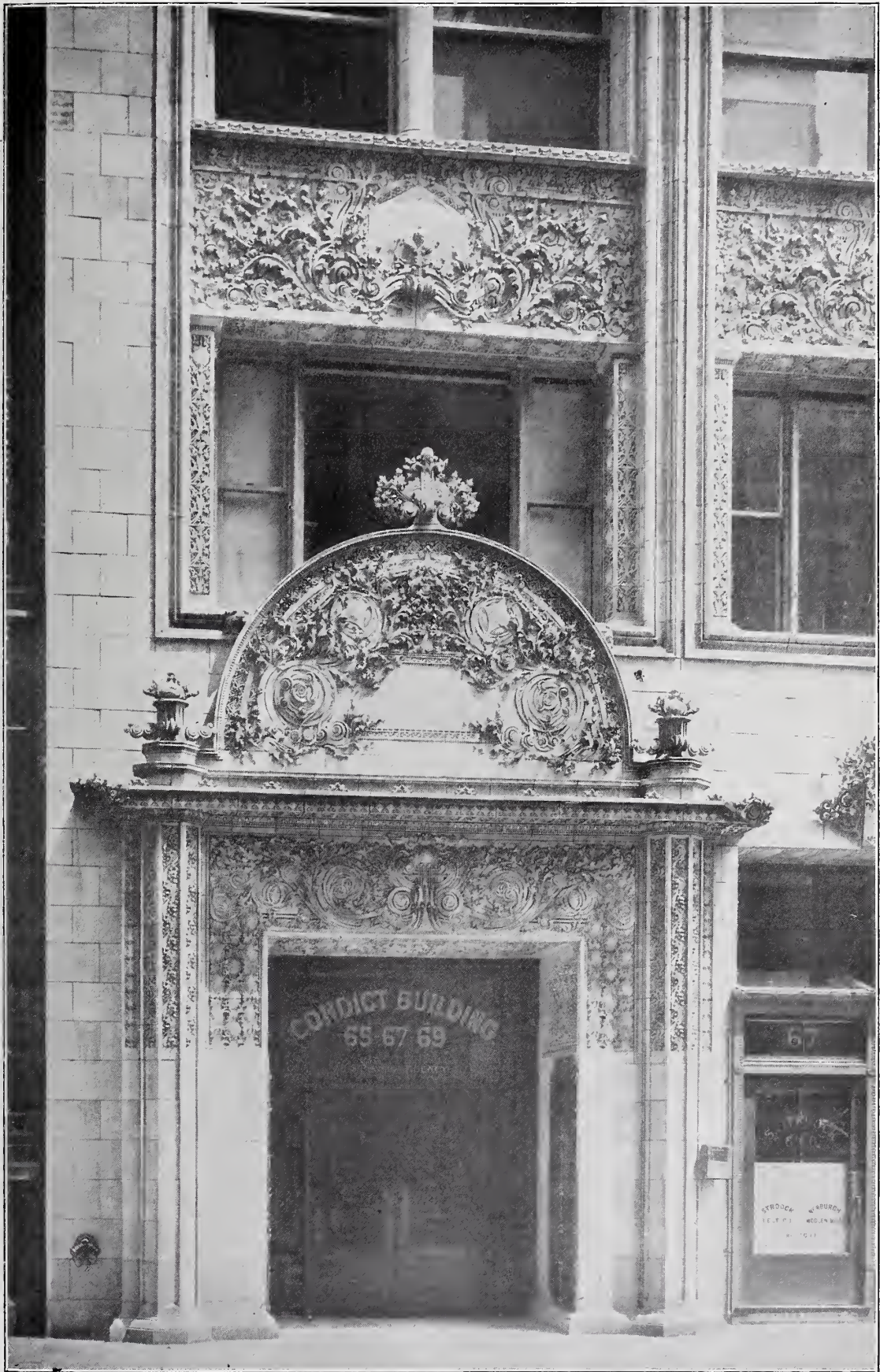


FIG. 14.—DETAIL: ENTRANCE TO THE CONDICT BUILDING, BLEECKER STREET, NEW YORK CITY.

LOUIS H. SULLIVAN AND L. P. SMITH, ASSOCIATED ARCHITECTS.



FIG. 15.—DETAIL, UPPER PART, BROADWAY FRONT OF THE "MAIL AND EXPRESS" BUILDING, NEW YORK CITY. CARRÈRE AND HASTINGS, ARCHITECTS.

above the pavement, are built in one side—it was not anticipated that another building of equal height might be built adjoining it. Beyond, in the middle distance, is the American Surety Building, to which I have already referred. In this latter, each storey is clearly defined, and a single scheme of treatment is carried all round the building, while rights of light were arranged by treaty with adjoining owners. The whole exterior is of one colour and one material, which alone was a very important step in the direction of simplicity.

Of the two types of high building which may be considered to be developed beyond the experimental stage, one in which each and every office is expressed in exactly the same way, and in which the lines of the steel frame are apparent, in which there is no dividing into parts for merely conventional decorative effects, but the whole is treated as a unit; this one owes its development largely to one man who both by his works and writings has done much to create an inventive school of architecture among the young architects in the United States, especially among those of the middle-west, which has its centre in the large

town of Chicago, the home city of this architect: Louis H. Sullivan.

Mr. Sullivan seems to have been the first architect to glory in the height of his new problem; to have no desire to conceal or break up that height, but rather to emphasise it in his designs. His Wainwright Building, St. Louis, Missouri (Fig. 12), was probably the first example of the steel-frame structure in which prominence is given to the lines of stanchions and to the girders between them, and where the only ornamentation follows these structural lines. This is a building of but moderate height, being only nine storeys; above is a storey which is included in the fall of the flat roof, which latter projects boldly over the wall and protects the fronts from the rain. This storey contains the heating circuit, ventilating apparatus, storage tanks, &c., and is treated as a frieze, executed, together with the cornice, wholly in highly-ornamented terracotta. Approximating in width the height of this frieze, the strong-appearing corners—which, however, by their very slight reveals, proclaim a steel frame behind—and the broad bands of surface

above and below the first-storey windows frame in the light lines of the mass of the building, and serve to satisfy the eye—which at the time this building was built, some fifteen years since, was accustomed only to the forms of stone construction—of the stability of the whole. The two lower storeys—ground and first floors—are given up to shops, and these storeys are executed in a covering of red sandstone. The remainder of the projecting shell of masonry is of dark red brick which matches perfectly the ornamented terracotta. There is no pretence that any of this masonry shell is structural, the slender dimensions of the supporting piers, the ends of the thin courses of stone, the slight reveals, all indicate clearly that this is a construction of steel which is merely clothed or protected against fire and the elements by the thin masonry case which surrounds it.

There are many other points of interest to study as regards this building, as in the way the details have been treated—apart from their singular originality—such as that the ornament upon the stonework is all *carved into* and that upon the terracotta is *modelled out from* the main surface of the material. Also, that the ornament, which is so slight in its



FIG. 16.—DETAIL, LOWER PART, BROADWAY FRONT OF THE "MAIL AND EXPRESS" BUILDING, NEW YORK CITY, CARRÈRE AND HASTINGS, ARCHITECTS.



FIG. 17.—FULTON STREET FRONT,

"MAIL AND EXPRESS" BUILDING, NEW YORK CITY.

CARRÈRE AND HASTINGS, ARCHITECTS.

projection in the lower storeys as to seem almost the natural texture of the material from which it is cut, increases gradually in projection the farther it recedes from the eye. It may be objected that the alternate piers in this building do not contain a stanchion, but are as large in their dimensions as those which do. Obviously this was adopted to preserve the unity of the design, and by the effect of multiplicity of a single motif to exaggerate the apparent size of the structure.

In his late designs, such as the Condict Building in Bleeker Street, New York, Mr. Sullivan has overcome nearly every criticism which may be made upon rational grounds, and here also may be seen some of the most highly interesting of his marvellously complex and fascinating ornamental detail (Fig. 14).

Among the best of the picturesque examples which were characteristic of the work of ten to twenty years ago may be mentioned the buildings of the American Baptist Publication Society, by Frank Miles Day, and the Harrison Building, by Cope and Stewardson; the City Trust Building, by Wilson Eyre, in Philadelphia; the Fiske Building, by Peabody and Stearns, in Boston; the Wolfe Building, in Maiden Lane, by Henry Hardenbergh, the *Mail and Express* Building in Broadway and Fulton Streets, New York (Figs. 15 to 17); this last building, the work of Carrère and Hastings, is especially interesting on account of the extreme narrowness of the Broadway front, which is only about twenty-five feet wide, and the very great difficulty of treating such a façade, which must be almost filled with windows, and six or seven times as high as it is wide. In this case the architects have produced a decorative treatment which is immensely clever and sprightly; they have tossed to the winds all theories which demand expression of the plan upon the façade or call for the limitation of ornament to the decoration of constructive parts. There is no suggestion of the iron structure of the building; there is only a plain wall of stone with openings for light or, where required, to assist the decorative balance. The decoration is constructed outside of and upon the wall, which serves as a background; it starts with four caryatides supporting a broken straight pediment, through which rises a framed, curved-pedimented window, at the sides of which the wall behind is rusticated, and forms a pedestal storey to two superimposed orders, each running through two storeys; above the upper tier, the seventh storey is treated as an attic; this again has a broken and curved pediment, from the tympanum of which projects the small balcony to an arched window adorned with Corinthian columns at either side, and covered with a pediment; the windows at each side of this large one

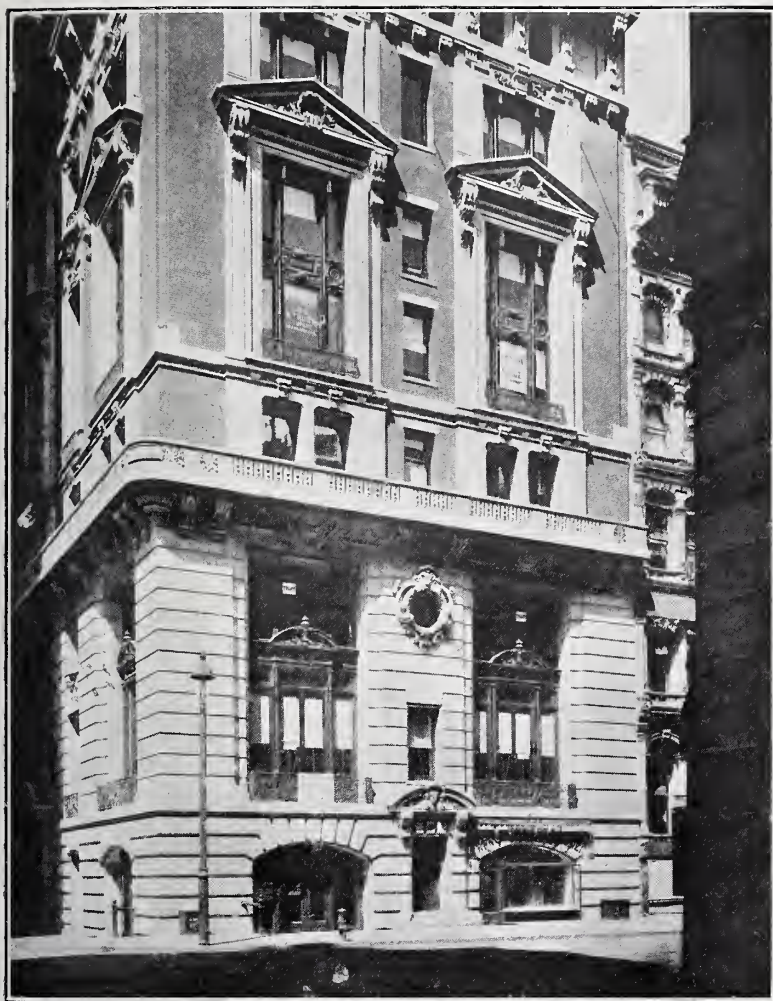


FIG. 18.—THE SINGER BUILDING, NEW YORK CITY: DETAIL.
ERNEST FLAGG, ARCHITECT.

and those in the storey above are comparatively plain, and between the windows very flat pilasters extend through both storeys and terminate in cartouches under an elaborate cornice with a richly-detailed cheneau which serves as a railing to the balcony thus formed above this cornice, which is in effect the principal cornice to the building; the next storey, which is a high one with an arched central opening and double columns either side, is in the nature of an attic to the whole structure; but there is an attic, to this attic, having a pediment in the centre with a rich cresting. The ends of the side walls extend above this and terminate as a sort of plinth to pedestals supporting elaborate vases. The building is finished with a high square Mansard, from which rises a light and graceful octagonal tower of two principal and two intermediate stages, carrying a flag-pole and weather vane. The transition from the square roof to octagonal tower is managed with the cleverness which characterises the whole design from the ground up.

Interesting and pleasant as we find this little strip of building among its huge and plain neighbours, it is only under such exceptional circum-

stances as those presented by this particular problem that such design could be either justified or possible. The simpler and less successful façade on Fulton Street is open to much the same sort (though less) of criticism as the Manhattan Life Building, and on the whole this building leaves much to be desired. It adds nothing new to architecture, and avoids rather than helps to solve the problem which the office building presents. In their essay in the competition for the American Surety Building the same architects struck a much higher note, and the design of those storeys which may be termed the "shaft" of the building has had a material influence upon many of the designs which have lately appeared. Their Blair Building, New York, a still later study, in which bays of iron, separated by narrow piers of stone, are crowned with a bold projecting cornice cast in iron, is one of the most successful of all the designs which have thus far appeared among those which may be considered as dignified by the inspiration of a conceived ideal.

Another architect whose study of the office building has led to similar results is Mr Ernest Flagg. In his

design for the Singer Building, built ten or twelve years ago, Mr. Flagg adopted the expedient of a colossal window treatment extending through two storeys, and has so divided this building horizontally—by the employment of a projecting balcony, which partially screens the fourth storey, and by a heavy cornice, which includes a storey between its consoles, with a balcony rail above it, which also screens the ninth storey—that the first impression created is that it is composed of four or five giant storeys, an impression which is further enhanced by the combination of red brick with black mortar joints, and the white stone in which all architectural features are executed. The detail (Fig. 18) is strong and clean and very monumental, but the design is at fault in accusing large halls where none exist. Less impressive but more satisfying to the analytical mind is his Produce Exchange Bank Building, at the corner of Broadway and Beaver Street, in which the only lines which are not constructive are two balconies, one in stone and the other in iron, which divide the height into contrasting horizontal and vertical rectangles. It seems like a prank of fate that Mr. Flagg—who, perhaps

more than any other architect in the United States, has, for some fifteen years, persistently condemned the high building altogether—is, at the moment of writing, the architect of the highest completed commercial structure in the world—the tower, 609 ft. high and containing forty-one storeys, of the new Singer Buildings.

The building of moderate height for New York—of, say, ten to fifteen storeys, with a tower forty or more storeys—is the up-to-date phase in office-building design, as witnessed by the recently completed Singer Buildings, the tower of which is treated as a great campanile and finished with a dome, and the tower now in course of construction at the corner of Madison Avenue, Twenty-fourth Street, which will complete the buildings of the Metropolitan Life Insurance Company on the site reaching from Twenty-third to Twenty-fourth Streets and from Madison Avenue to Fourth Avenue. This building or group of buildings (Fig. 19), of which the first portion—at the corner of Madison Avenue and Twenty-third Street—was completed some twelve years ago, is extremely elaborate in its details, which are studied

from the most florid examples of the Renaissance in Spain. Designed originally, by Le Brun and Sons and Masqueray, to be carried out in terracotta, the owners changed the material to white marble. This building, the tower of which is to be forty-six storeys (660 ft.) high, faces Madison Square at its south-east corner, the tower being at the corner of Twenty-fourth Street; at the north-east corner (Twenty-sixth Street) is the Madison Square Garden, with its tower 350 ft. high. The tower of the former structure, like Mr. Price's design for the *Sun* Building, follows in its principal lines those of the former campanile of St. Mark's, while the latter is a lighter and graceful restudy by the late Stanford White—Italian Renaissance in the style of its details—of the Moresque and Renaissance combination which makes up the beautiful tower of the Giralda at Seville. Between Twenty-fourth Street and Twenty-sixth Street is a row of structures of but a few storeys—two to four or five—among which is the splendid Madison Square Presbyterian Church.

FRANCIS S. SWALES.

(*To be continued.*)



FIG. 19.—METROPOLITAN LIFE INSURANCE COMPANY'S BUILDING,
MADISON AVENUE, TWENTY-THIRD STREET, AND FOURTH AVENUE, NEW YORK CITY.
N. LE BRUN AND SONS, ARCHITECTS.

The Hamburg-Amerika Linie Building, London.

Arthur T. Bolton, and Stock, Page & Stock, Architects.



ERECTED by the Disconto Gesellschaft, the main portion of the ground floor and basement of the Hamburg-Amerika Linie Building, 14, 15, and 16, Cockspur Street, S.W., is now occupied by the latter company for their enlarged offices, the remainder of the building being available for letting as offices—to be divided into suites to tenants' requirements.

The building, which is of seven storeys and is of steel construction, stands on two different properties, and the main setting out has been unalterably determined by the conditions of the site, the requirements of the freeholders, and the exigencies of the light and air of the adjoining properties. The upper part of the façade is carried out in Portland stone from the Combefield quarries of the Bath Stone Firms, Ltd., who worked and fixed the material. The main shipping office is about 75 ft. by 40 ft. by 18 ft. high, and is treated as one large room, the left-hand side devoted to the cabin, and the right-hand to the tourist departments, with the cashier in the centre. Behind the cashier's department are the telephone cabinets and the typewriters. In the basement beneath the main shipping office are the baggage room, with strong room, fitted by the Ratner Safe Co., Ltd., goods lift to the back street, and extra office accommodation, lavatories, &c. The manager's room in connection with the main office is, approximately, hexagonal in shape, and has a domed ceiling; the walls are lined with panelling, painted white, with a marble fireplace.

The main office ceiling is of modelled plaster of considerable scale and relief; the walls are panelled 11 ft. high in choice Cuba mahogany with specially selected veneers in the upper tier of carved panels. The dividing pilasters are inlaid with mother-of-pearl of selected colouring, and the caps and bases of the secondary pilasters are of ormolu. The mahogany is of natural colour, polished but not stained, and is of golden yellow-brown in colour. There is a frieze of modelled plaster 6 ft. deep above the panelling, the principal bays having ovals representing by figure composition the four Continents.

All the modelling has been carried out by Mr. Schacht from the architects' drawings, and the casting was executed by Mr. Aubrey. The

central columns on the dividing line of the properties are of steel encased in concrete, and have been finished on the solid with superfine Keene's



THE ENTRANCE.

Photo: Bedford Lemere.



Photo: Bedford Lemere.



Photo: Bedford Lemere.

WROUGHT-IRON AND GILT GATE.

cement and polished by Mr. Minshull to a white marble face, the bases being finished black, while the caps are gilded and in part burnished.

All the elaborate joinery fittings and furniture have been carried out by Waring and Gillow at their Hammersmith factory from the architects' drawings, and Mr. Raymond has been responsible for the solid mahogany carving. The show-cases and other special fittings have been made by Stanley Jones & Co. Ltd. The mother-of-pearl inlay was supplied and cut by Mr. Lucas. The floor is of interlocked indiarubber, laid out in white bands with a solid black filling, and has been executed by the New York Belting and Packing Co. from the architects' designs.

Irish green marble from Connemara has been used in the fireplace in combination with pavonazzo and Italian Brescia.

The large and elaborate chandeliers and other fittings, the ormolu and bronze screens, door-plates, &c., and the large wrought-iron screen and gates to the main entrance, and also the balcony railings, have all been executed at Birmingham, from the architects' drawings, by the Birmingham Guild of Handicraft.

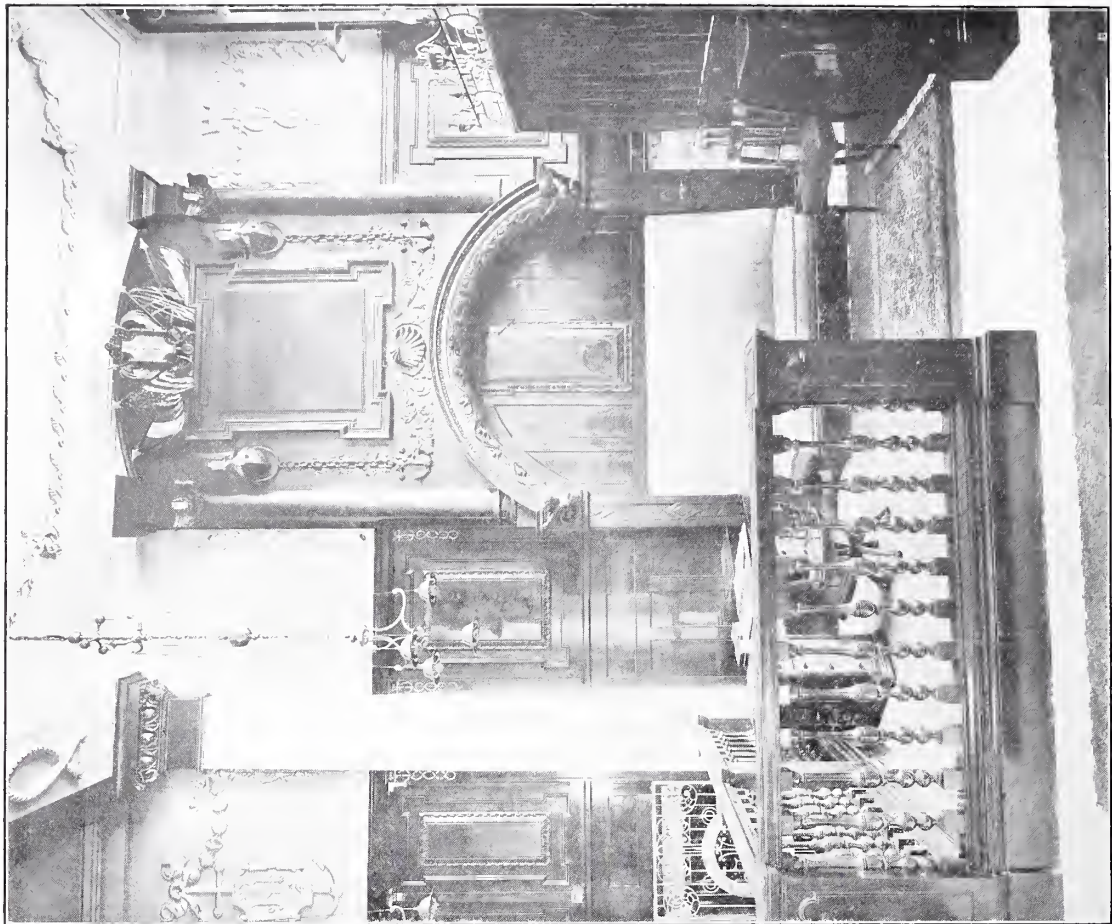
The external bronze work, including the large panel with life-size figures over the entrance to the shipping office, was modelled by Mr. J. Wenlock Rollins, and cast by Mr. Burton, of Thames Ditton.

There are two lifts, installed by R. Waygood & Co., Ltd. One is an electric passenger lift to raise nine persons from the basement to the fifth floor, a height of 84 ft., at a speed of 140 ft. per minute. The other lift is a hydraulic lift for baggage, on the direct-acting principle. This takes a load of 15 cwt., and works between the basement and the street level, a distance of 7 ft. 6 in.

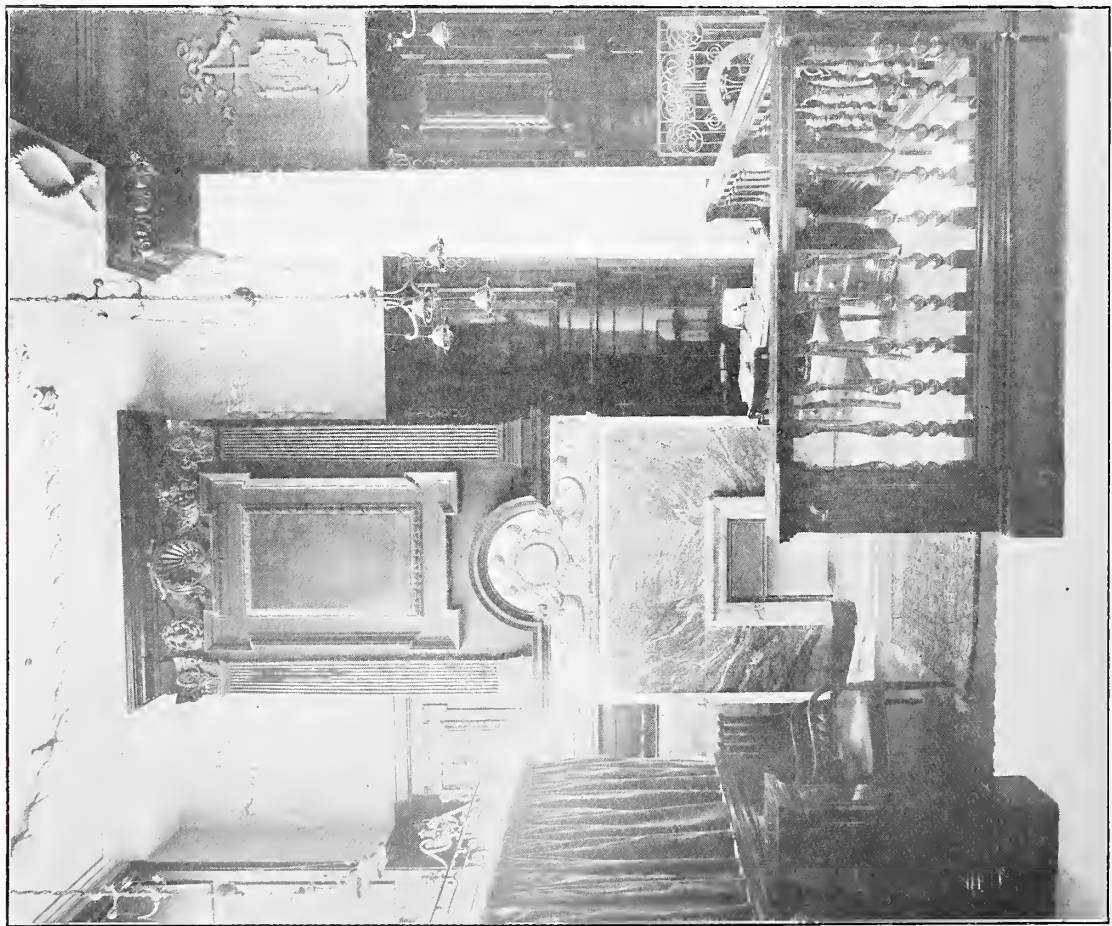
The sculpture in Portland stone on the façade comprises two large figures in half pediments



LUNETTE IN ENRICHED PLASTERWORK.



DETAIL, MAIN HALL.



DETAIL, MAIN HALL.

Photos: Bedford Lemere.



Photo: Bedford Lemere.

THE MAIN HALL, LOOKING TOWARDS THE STREET.



Photo: Bedford Lemere.



Photo : Bedford Lemere.

representing Germany and America, and a frieze of nine bas-relief panels across the curved lines of the bay windows, the subjects being the chief travel stories of antiquity. These were all modelled and carved by Mr. W. B. Fagan.

The heating arrangements have been carried out by Messrs. J. H. Nicholson & Co., of Suffolk House, Cannon Street, London, E.C. They consist of a low-pressure hot-water boiler in the basement, serving by mains over ninety radiators

in the building, one of each being fixed in each office complete, with controlling valve for the regulation of the temperature.

Hall's Washable Distemper was extensively used for the decorations, the colours employed being Nos. 2, 6, 7, 8, 9, 12, 16, 26, 40, 41, 47, and 71 in the colour book, and No. 6,058, a special green made to suit the architects' requirements.

The work occupied about eighteen months, and the total cost approaches £50,000.

THE HAMBURG-AMERIKA LINIE OFFICES, LONDON.

ARTHUR T. BOLTON; STOCK, PAGE & STOCK, Architects.

WIDNELL & TROLLOPE, Quantity Surveyors.

Mr. SANDALL, Clerk of Works.

THE WARING WHITE BUILDING CO., LTD., General Contractors.

Mr. BROOKS, General Foreman.

SOME OF THE SUB-CONTRACTORS.

J. WHITEHEAD & SONS, LTD.—Norwegian Granite.
 WARING & GILLOW, LTD.—Joinery (Deal and Hardwood).
 W. W. HOWARD BROS. & Co.—Special Veneers.
 Mr. LUCAS.—Mother-of-Pearl Inlay.
 SCHACHT & AUBREY.—Modelled and Cast Decoration.
 THE BRITISH DOLOMENT CO., LTD.—Paving.
 STUART'S GRANOLITHIC STONE CO., LTD.—Concrete Staircases and Cement Floors.
 BEAVEN & Co.—Electric Wiring.
 NICHOLSON & Co.—Heating.
 THE BIRMINGHAM GUILD OF HANDICRAFT.—Bronze Screens and Wrought Iron Work.

Mr. BURTON.—Cast Bronze.
 RATNER SAFE CO., LTD.—Party Wall Doors and Safes.
 WRIGHT & Co.—Grate Interiors.
 WAYGOOD & Co.—Hydraulic and Electric Lifts.
 BURT & POTTS.—Casements.
 HARVEY & ASHBY.—Glazing.
 STANLEY, JONES & Co.—Show Cases.
 BURKE & Co.—Mosaic Floor Vestibule.
 NEW YORK BELTING & PACKING CO., LTD.—Rubber Flooring.
 THOMAS FALDO & Co., LTD.—Asphalt Flats, &c.
 WARING & GILLOW, LTD.—Painting, &c.
 SISSONS BROS. & Co., LTD.—Hall's Washable Distemper.



DETAIL OF ENRICHED PLASTER CEILING.

Photo: Bedford Lemere.



Photo: Bedford Lemere.

THE MAIN HALL FROM THE ENTRANCE.

Notes from Paris.

Garage Ponthieu.



As the number of motor cars in Paris increases daily, their housing becomes a matter of the first importance. It is impossible to have many garages adjoining blocks of flats, and those which exist are nearly all defective on account of the lack of space and air, and the inconvenience which they cause with their noise, smell, smoke, &c.

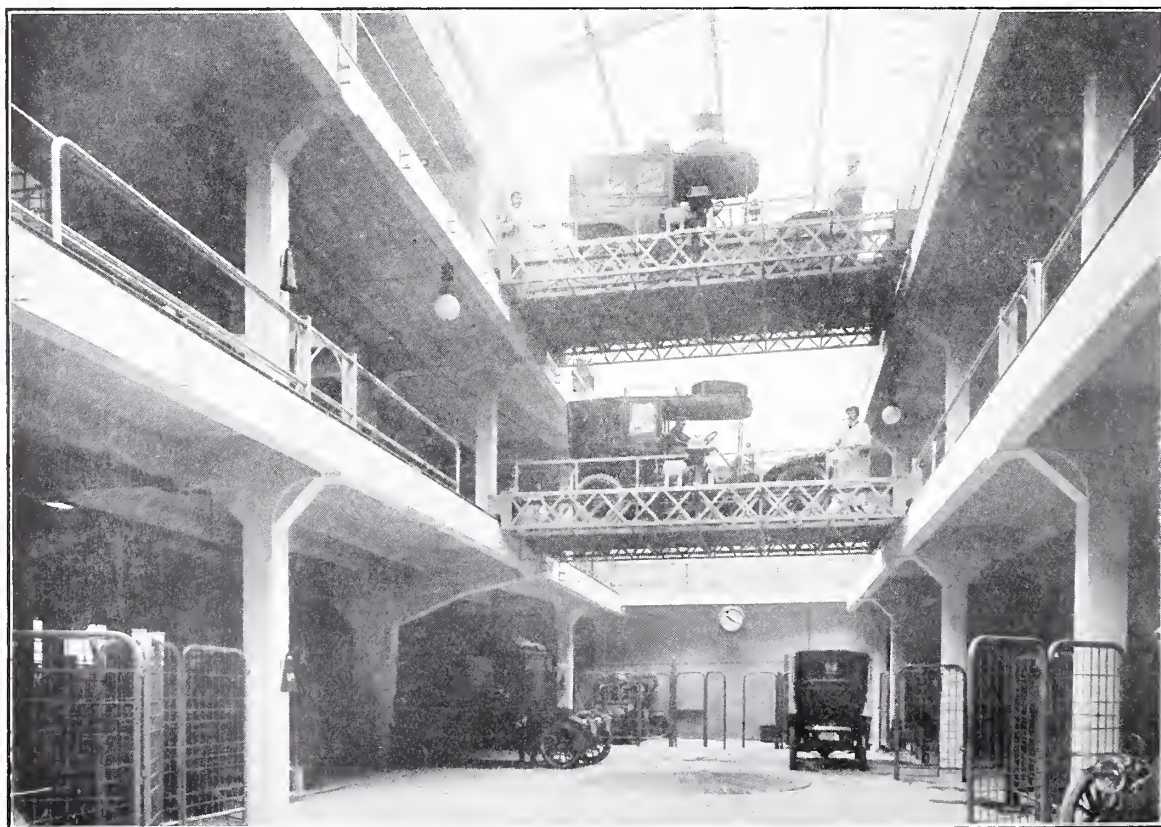
Of the numerous garages built near or in the wealthy parts of Paris may be mentioned the Garage Ponthieu, 51, rue de Ponthieu, off the Champs Élysées, as being the most modern and well equipped. It was designed by MM. A. & G. Perret, some of whose architectural work has already been illustrated in *THE REVIEW*.

The building consists of a basement, ground floor, with two storeys above. Overlooking the street are the inspector's and manager's offices, the whole having a frontage of 63 ft. The cars on

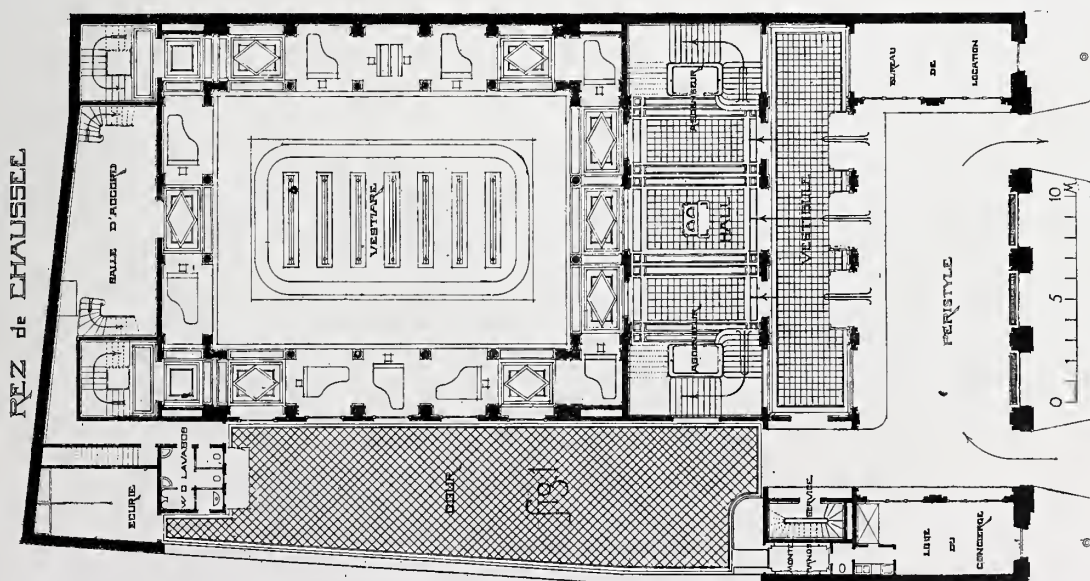
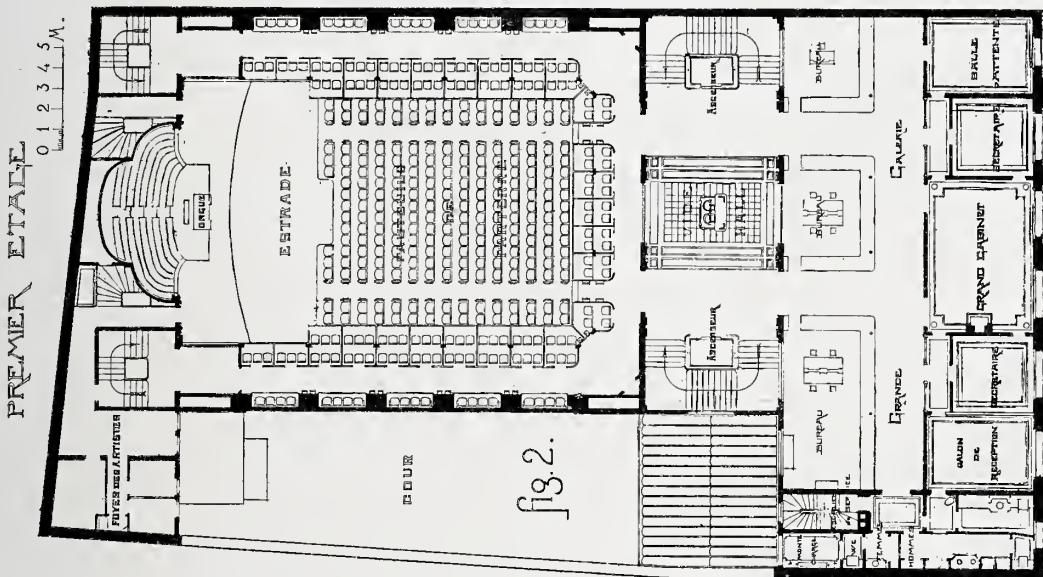
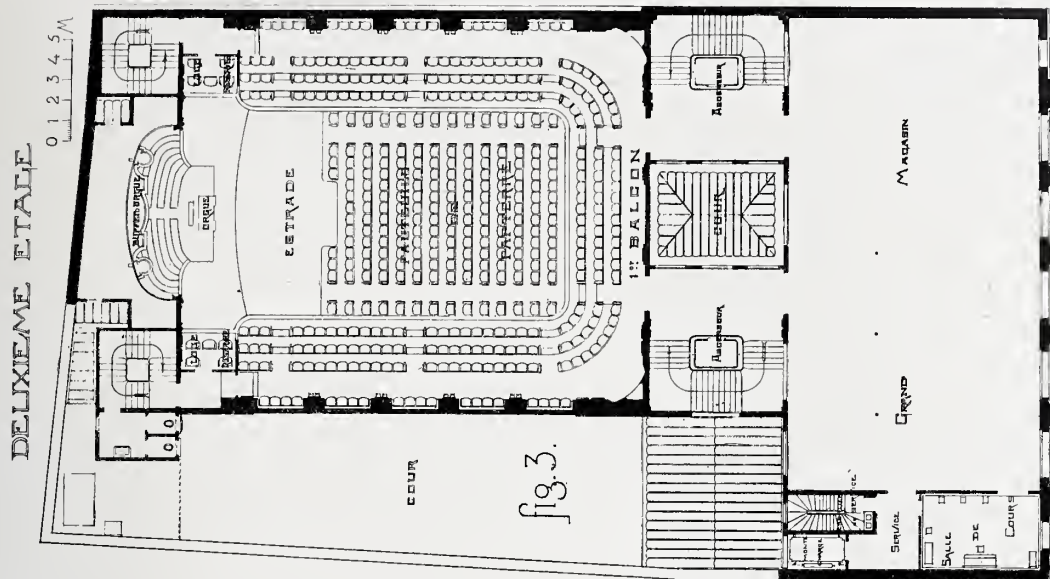
the ground floor enter straight into the boxes, which are 9 ft. wide; there are 33 of these, and the lattice partitions stand out obliquely from the wall, thus facilitating the work of entering and leaving. At the end of each box is a cupboard for the tools and accessories. In front each box has a lattice door which locks, the key being in possession of the chauffeur, and each car is thus completely isolated, no one being able to touch it.

On the upper floors, which are in the form of a large gallery running round the hall, the cars are placed perpendicularly to the axis of the building. A car which has to be placed in one of the upper storeys is taken to a turning plate at the end of the hall, and is then run into a powerful carriage lift, 12 ft. broad, which takes it up to its own floor; here a swing-bridge, worked by electricity, conveys it to the place reserved for it. This manœuvre is carried out with extreme rapidity; two or three minutes are enough to take a car from its place on the second floor down into the street.

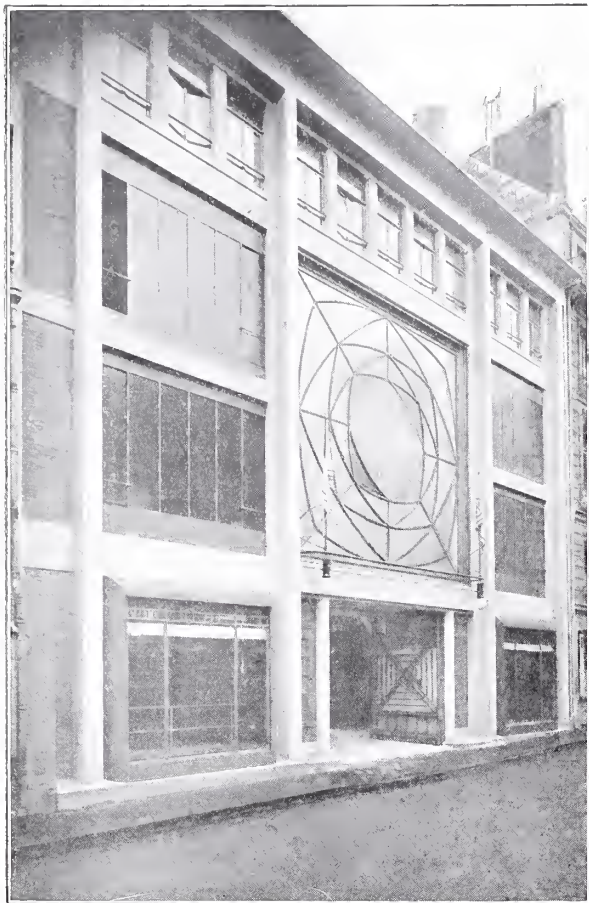
The workshop for repairs is on the second floor, which is more practical than placing it in the basement, where there is generally a complete lack



GARAGE PONTHEIU. INTERIOR.
A. & G. PERRET, ARCHITECTS.



CONCERT HALL AND PIANO SHOWROOMS, RUE LA BOÉTIE, PARIS. PLANS.
JACQUES HERNAUT, ARCHITECT.

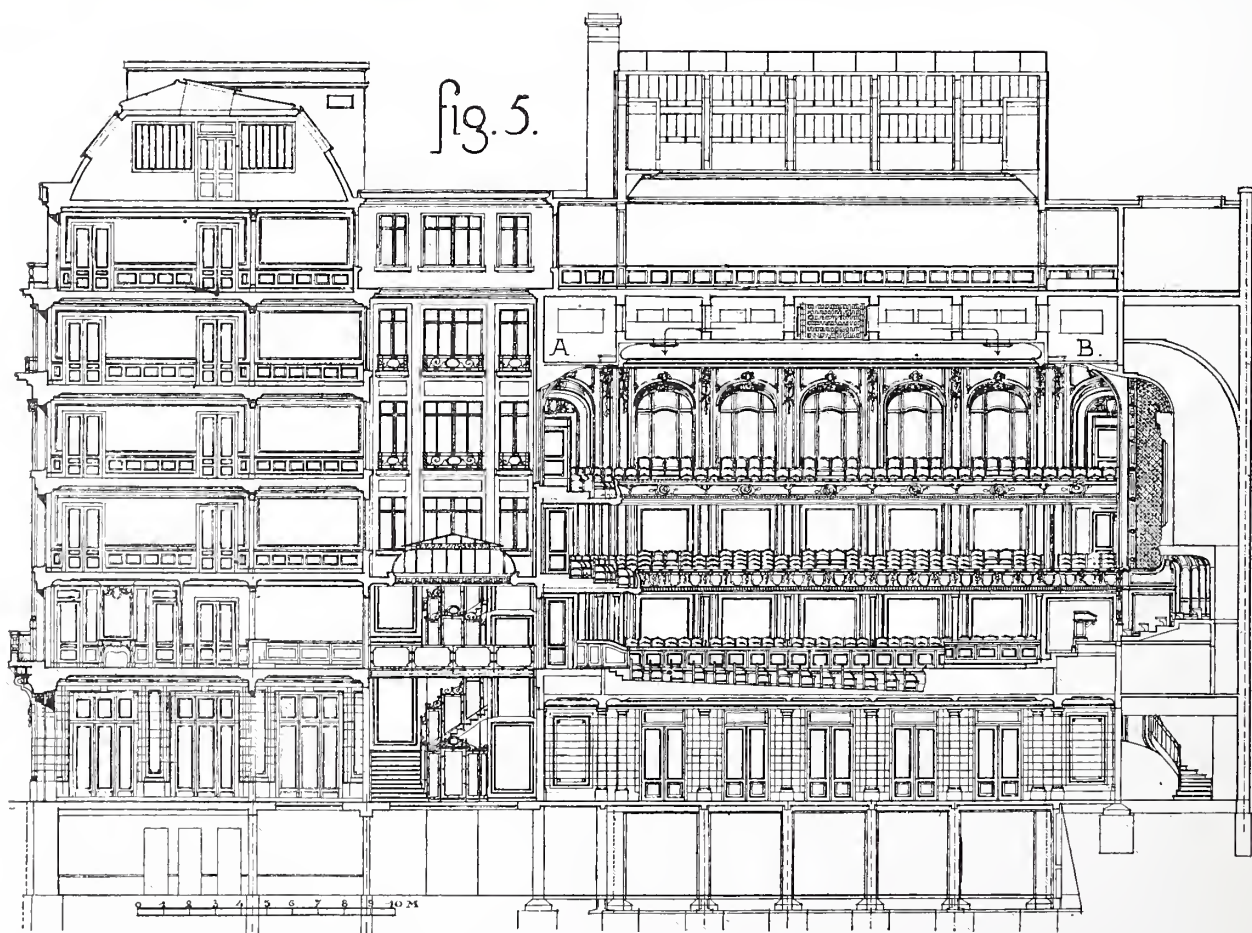


GARAGE PONTHEU. A AND G. PERRET, ARCHITECTS.

of light and air. The washing is done at the extremity of the angle of the hall, thus keeping this unpleasant work as much as possible out of sight of the clients. Numerous powerful jets make the cleaning easy and rapid. The water in Paris is somewhat dear, and it takes a great deal to wash numbers of carriages properly, so the architects have had a well sunk on the spot, and draw up the supply into a large reservoir on the roof, the necessary power plant in the basement also producing the electricity for lighting purposes, for working the lifts, and for supplying the batteries.

In the narrowest and most remote part of the building are placed dressing-rooms, shower-baths, w.c.'s and lavatories, for the chauffeurs, who are thus provided with all conveniences. In a little court are the stores of petrol in a sort of cupboard with partitions covered with beton mixed with sand, in order to do away with all danger of fire. The spare stores are in the basement, with the storekeeper's office near the bookkeeper's, and the machinery, dynamos, batteries, hydraulic pumps, &c. On the third floor, overlooking the street, are the offices of the manager, of the director, of the board, &c.

The whole of the building is of reinforced cement beton. The last pillar of the great hall, in order to facilitate the turning of the cars and to keep clear

CONCERT HALL AND PIANO SHOWROOMS, RUE LA BOÉTIE, PARIS. LONGITUDINAL SECTION.
JACQUES HERNAUT, ARCHITECT.

the approach to the lift, is placed farther back than the others. The corresponding post on the first floor has, however, kept its place, thus forming a false pillar, which is possible only with reinforced cement. The same pillar is carried up to the roof, which is thus reduced to its simplest expression. All the partitions of the boxes and the balustrades of the galleries are formed out of disused naval boiler tubes.

In the front the divisions and the manner of construction are very clearly shown. Each storey is indicated by its floor, and in the centre the principal nave of the great hall is marked by a large rose window; lastly, the top storey, containing only the offices in front, is clearly seen by the division of its bays, forming at the same time a coping.

The area of the building is about 15,360 sq. ft., and the nett cost of the whole, including the lifts, swing-bridges, boring the well, &c., but not including the machinery, amounted to £11,200, a result which can be explained by the relatively low cost of buildings in reinforced cement.

Concert Hall, &c., Rue la Boétie.

This building, belonging to the Gaveau Building Society, comprises a large concert hall containing 912 seats, smaller concert-rooms and shops for the sale of pianos, the whole well connected by broad staircases, passenger lifts, and lifts for the pianos. It has been designed by M. Jacques Hernaut.

On the ground floor a large peristyle for carriages gives access to the great vestibule, on one side of which is the porter's lodge and on the other the ticket office near the street. A spacious hall

leads out of the lobby, and from this ascend two great staircases and lifts. At the end is an immense cloak-room, two other staircases, a tuning-room, and two private staircases for the musicians.

On the first floor, over the cloak-room, is the concert-room; it measures 73 ft. by 63 ft., without counting the organ and its loft. This storey contains the pit, facing and oblique to 25 boxes, 18 of which contain 6 seats. Overlooking the street and leading out of a broad gallery are arranged the different offices for the manager, secretary, director, &c.

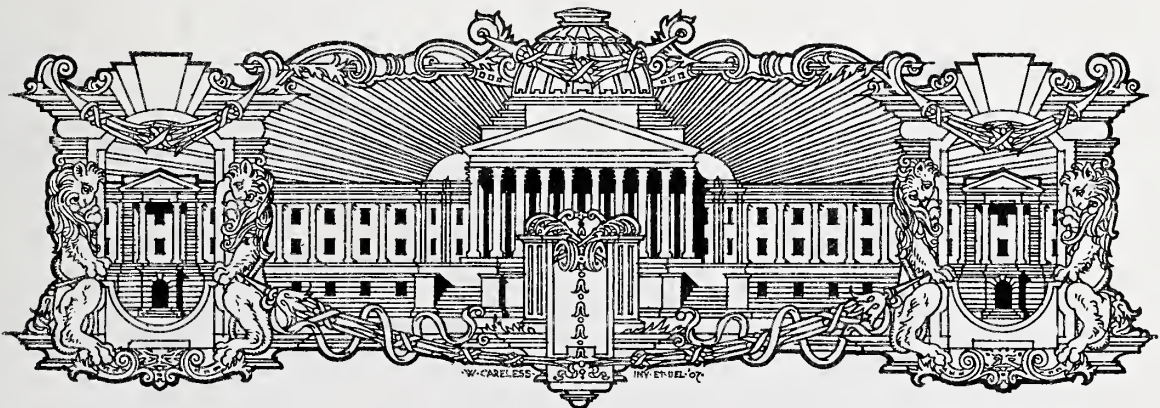
On the first and second floors, which are exactly the same, we find the first and second balconies. In the front of the building are immense shops for the sale and exhibition of pianos, each one occupying a surface of 3,080 sq. ft., and beside each is a little lecture-room.

On the fourth floor, the part over the great concert-room is arranged as a ventilating space, taking its air from a court running along the building. Lastly, on the fifth floor, above this ventilating space, are arranged a room for quartettes and a small concert-room, each one having a lobby and being reached by the four staircases.

The stone frontage on the street, although it is not one of the walls of the concert-room, shows very clearly what is behind. The ground floor forms a basement, and the three storeys corresponding to the concert-room are marked by a colonnade. In this building we see the somewhat cold simplicity necessary for a business house, set off, however, by a certain richness required for one of the most frequented concert halls of Paris.

ROBERT MALLET-STEVENSON.

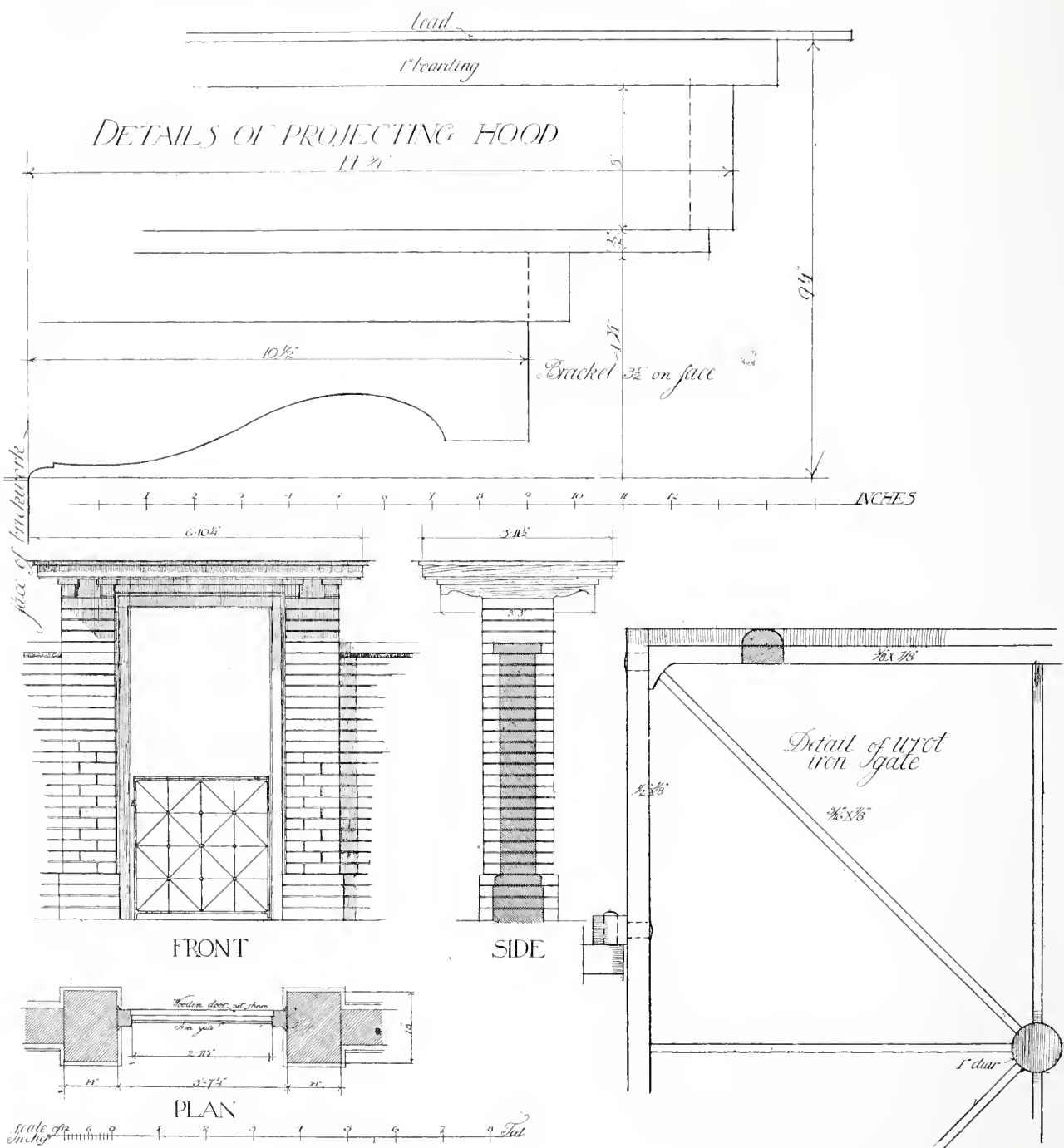
JACQUES ROEDERER.



The Practical Exemplar of Architecture.

XXV.

GARDEN GATE SALISBURY



MEASURED AND DRAWN BY J. M. W. HALLEY.

WHETHER or not this unusual type of garden entrance is derived from the lych-gate, it is impossible to say; but the idea of its design is not dissimilar. However that may be, it forms a charming entrance to the garden, and becomes in some sort a frame enclosing a picture of green lawns and flower beds. The contrast, too, between the cool shadow cast by the overhanging hood and the sunlit garden and gleaming flowers

beyond is peculiarly delightful. We have a vague recollection of a similar gate leading to a long shady path full of dancing patches of light which entice the eye on and on to a gleaming circle of light where a fountain plays in the sunshine.

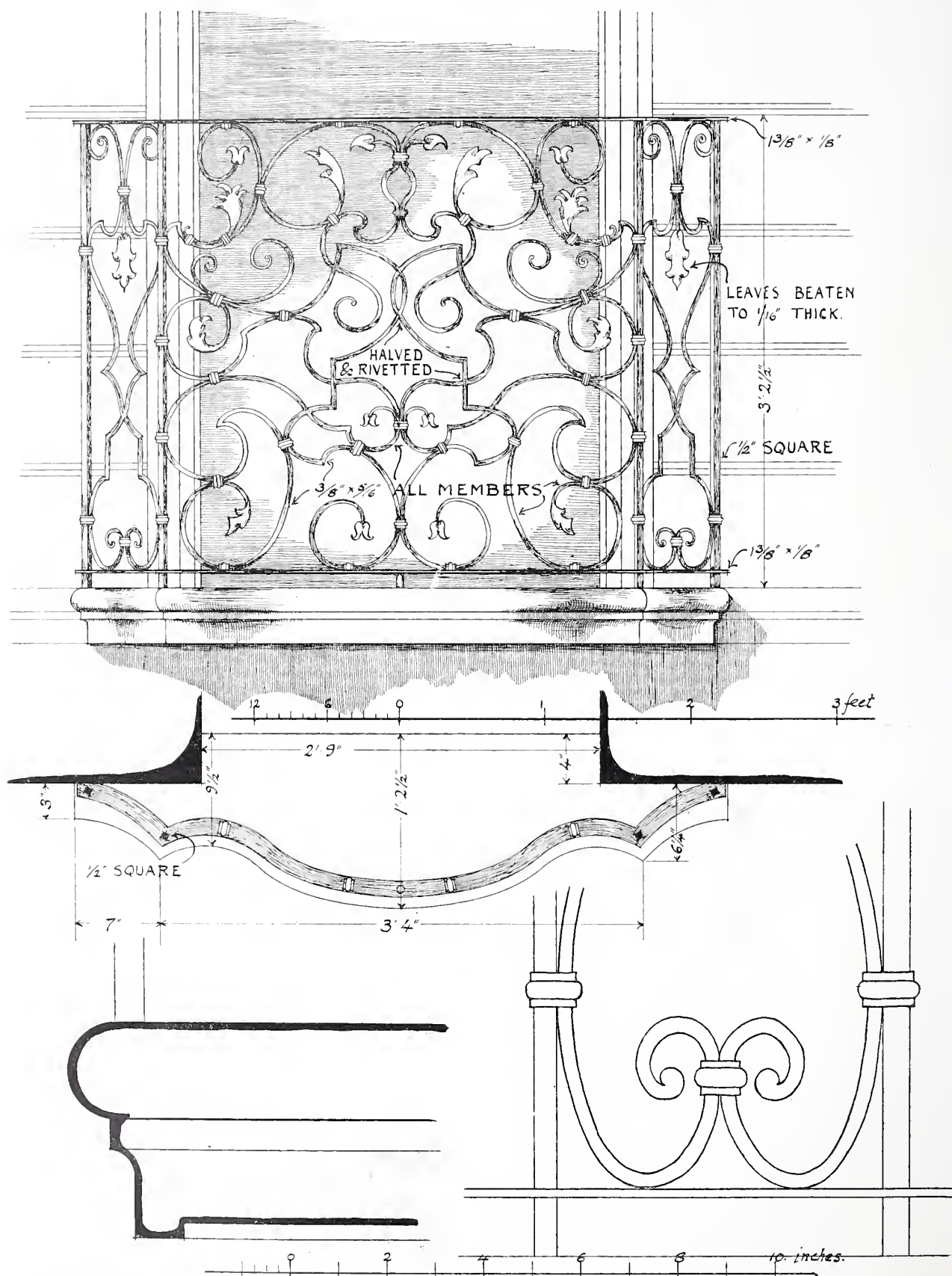
The iron-work of this gate is extremely delicate in design, and is a sufficient bar without being so heavy as to interfere with the view into the garden. The details of the woodwork, on the other hand,



DOORWAY IN THE CLOSE, SALISBURY.



GARDEN GATE, SALISBURY



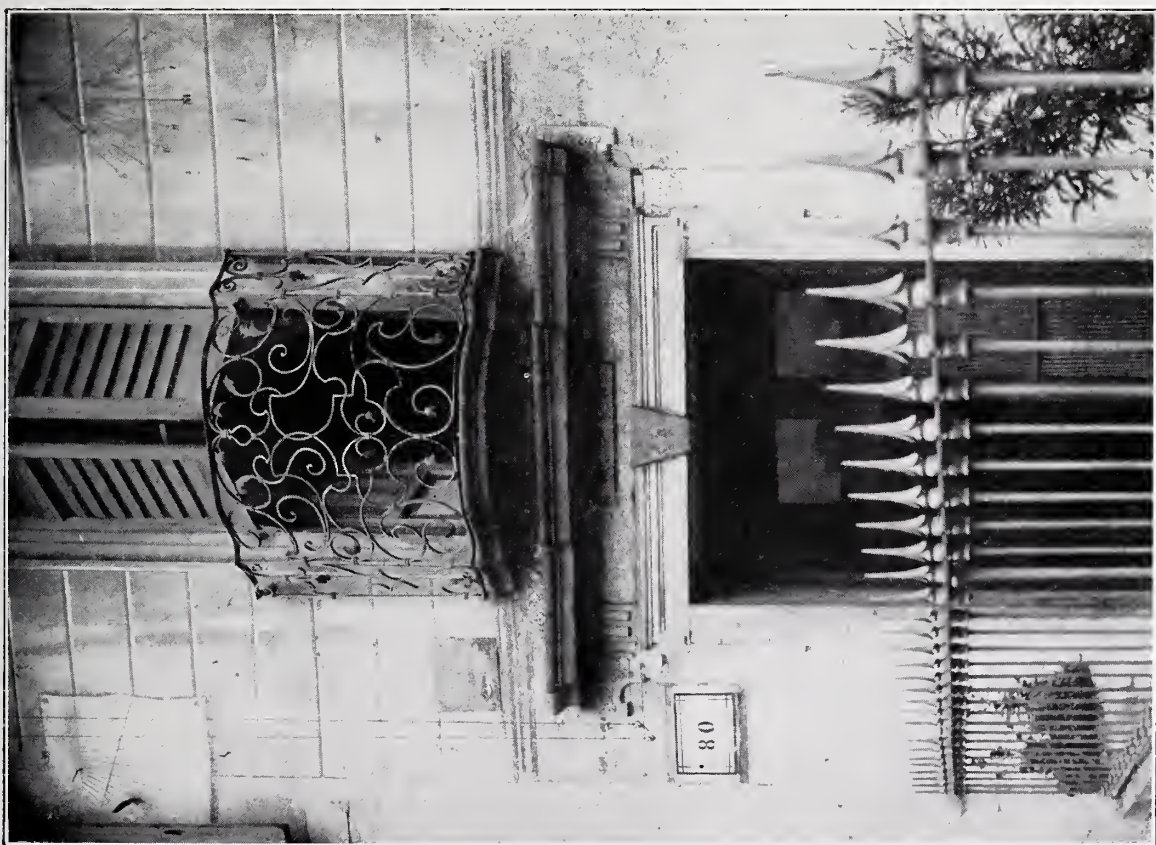
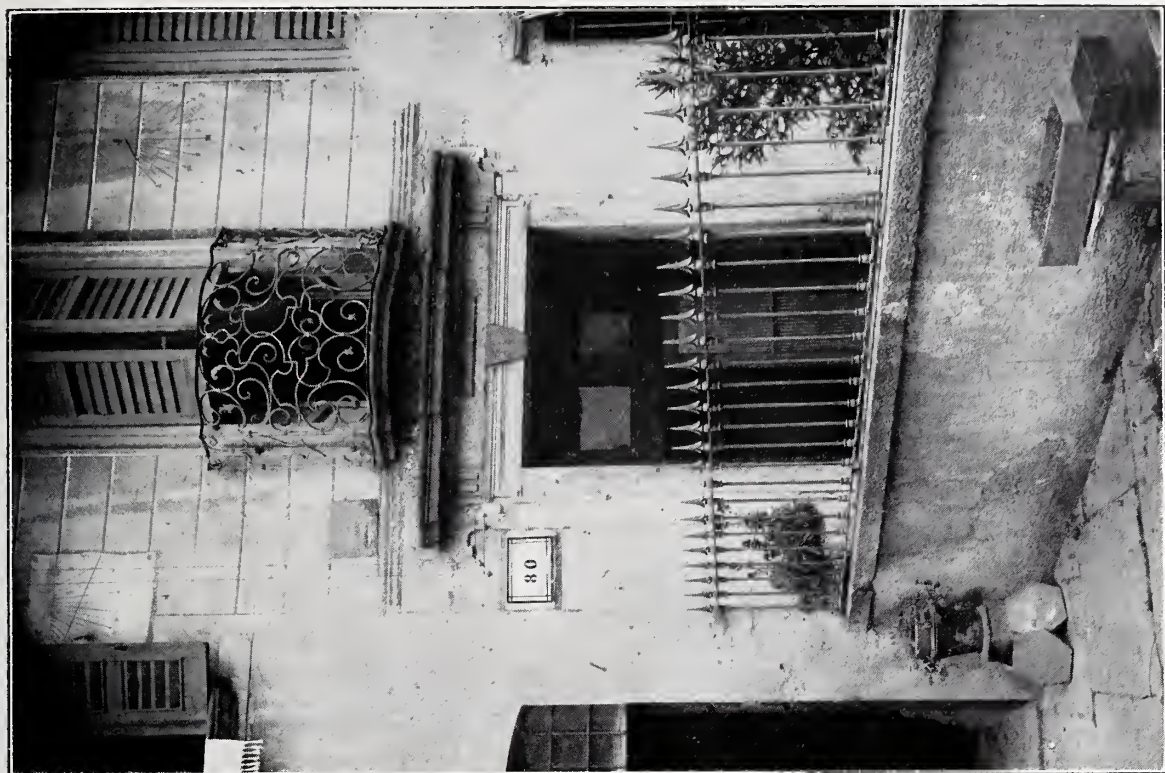
WINDOW BALCONY, ORTA, ITALY.

MEASURED AND DRAWN BY FRANCIS BACON.

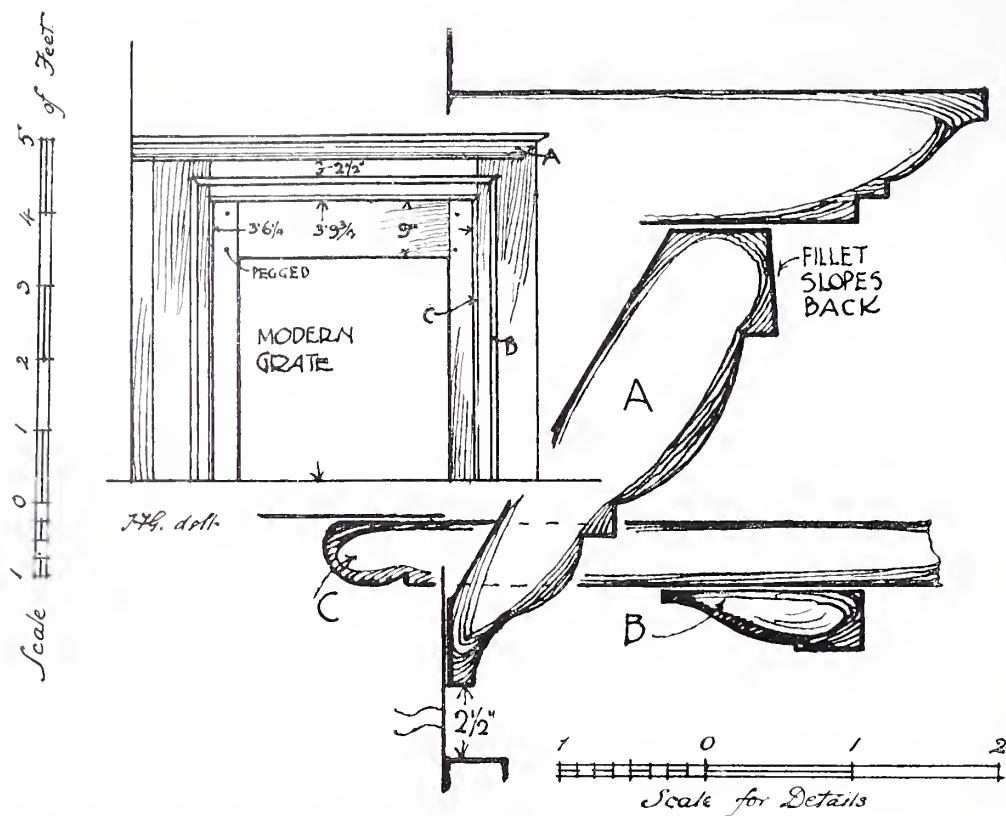
are not particularly good; the bracket is poor, and the lack of mouldings is suggestive of some modern work which aims at originality by omitting them altogether, or leaving out the cyma in the

raking cornice to the pediment, or neglecting to use a bed-mould altogether. Probably it belongs to the nineteenth century, and is interesting on that if on no other account.

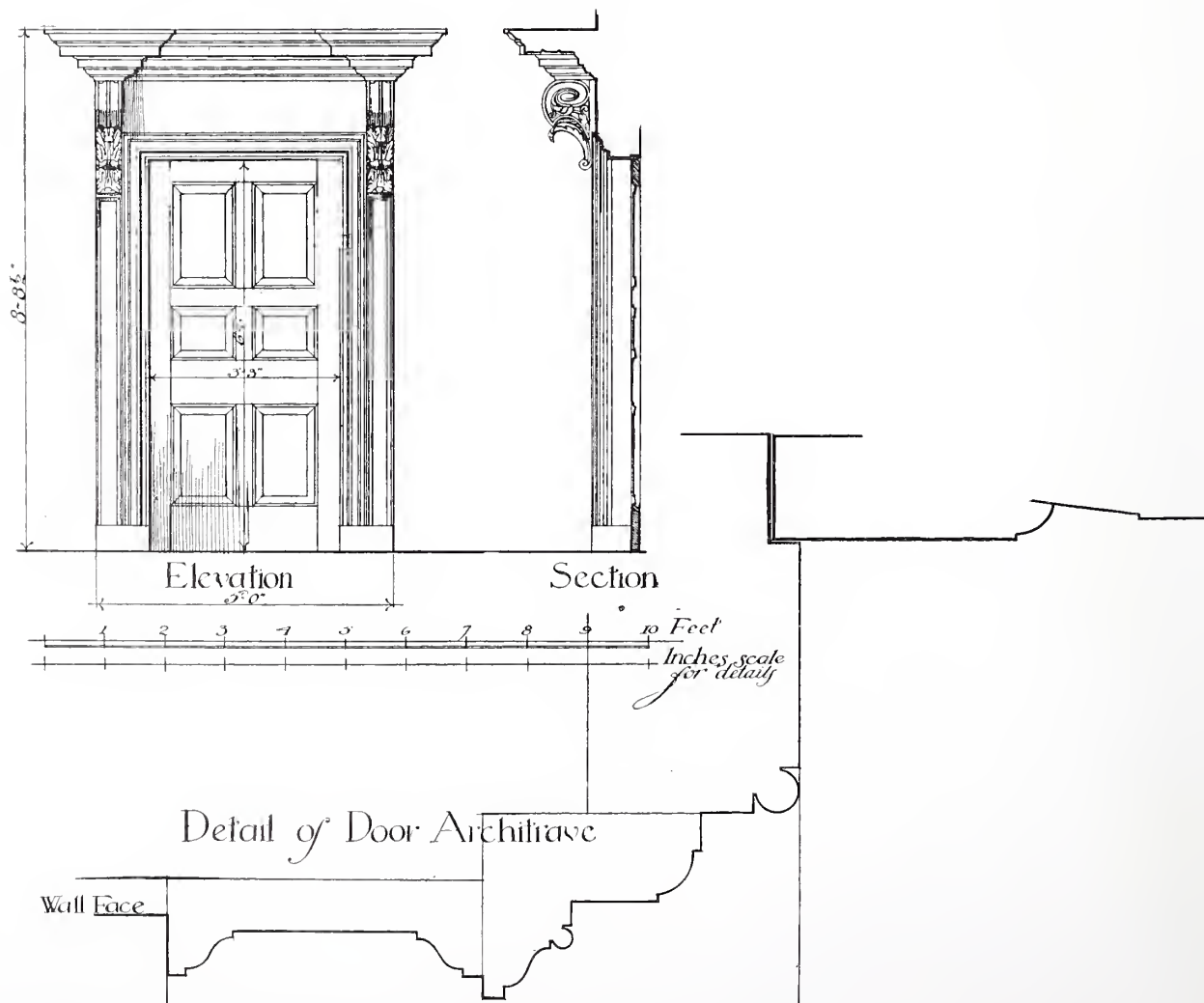
J. M. W. HALLEY.



WINDOW BALCONY, ORTA, ITALY.

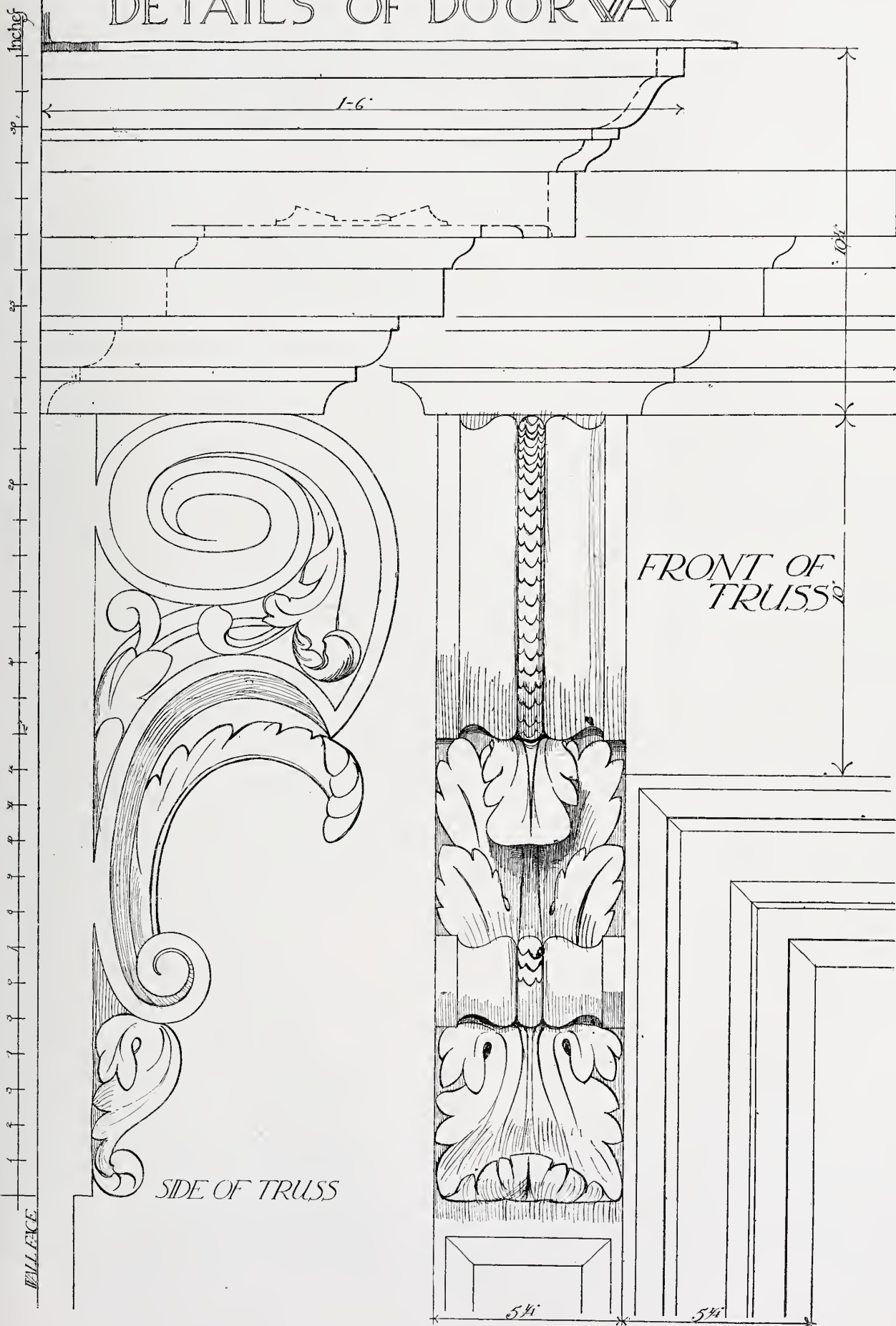


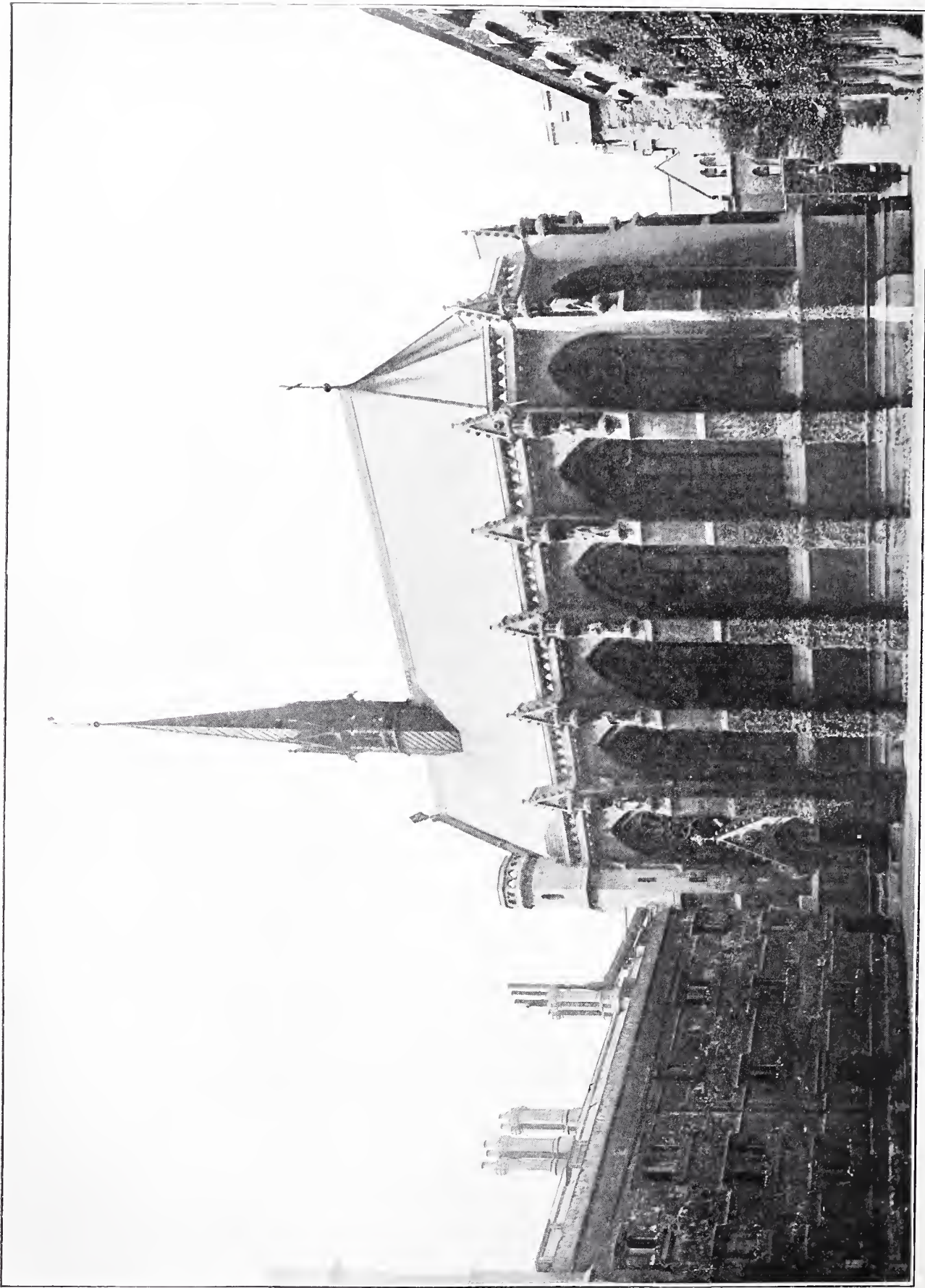
CHIMNEYPIECE IN THE OLD WORKHOUSE, MEOPHAM, KENT.
MEASURED AND DRAWN BY T. FRANK GREEN.



DOORWAY IN THE CLOSE, SALISBURY. MEASURED AND DRAWN BY J. M. W. HALLEY.

DETAILS OF DOORWAY



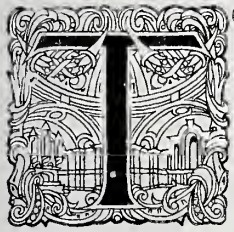


EXETER COLLEGE CHAPEL, OXFORD.

Photo: F. M. Holborn

Sir Gilbert Scott, R.A.—II.

II.—THE CATHEDRAL BUILDER.



O the man in the street Scott is generally known as the great restorer of our magnificent cathedrals and abbey churches, and it is also for his work in this direction that he has been most generally abused. In the twenty-five

years between 1847 and 1872 the tide of restoration swept over the land with almost resistless force, sometimes washing away relics of the past, sometimes arrested by the bulwarks of conservative tradition. It is said, and has been said ever since Ruskin commenced writing, that in this period more irreparable injury was done than in the days of Puritan iconoclasm, and that Scott and all his followers were nothing better than vandals. It is, I believe, fashionable amongst a large number of architects and others to regard him in this light at the present time, but to what extent these people are informed as to facts is more doubtful. The man who never made a mistake has not hitherto been discovered, and until this happens we must allow for defects in everyone. Without attempting to deny that Scott was guilty of faults more or less grave in the course of his professional career, it must in justice be admitted that if it had not been for his marvellous constructive ingenuity, his painstaking thoroughness, and his profound knowledge of mediæval architecture, many of our cathedrals would have collapsed, and many more would have been mangled by far less trustworthy hands than his own. At the time when his first restorations were commenced, Gothic architecture was a byword and a reproach in this country. As Pugin's influence gradually brought about a change, Scott's abilities forced him immediately to the front, and the churches which he restored in 1840-44 were followed very shortly by his first cathedral commissions in 1845 and 1847. To judge work of this date by the standards of to-day with sixty years of research lying between is obviously unfair to the memory of a man who was at any rate the giant of his own generation, and by his own perseverance the best-equipped for undertaking its most responsible and important work.⁴

It was at *Peterborough* in 1845 that he inaugurated the long series by carrying out some important underpinning and some ceiling decoration.

Two years later at *Ely* he was called in when months of desultory tinkering with the fabric had only served to show the serious condition of things existing. He first attended to the roofs and rearranged the seating, besides effecting numerous minor works of renovation. He refused to sanction a throne in the usual position, as in this case tradition was opposed to it, and so the Bishop had to occupy the stall usually allotted to the Dean. His great work here, however, was the restoration in 1859 of the central octagonal lantern in memory of Dean Peacock—a very hazardous undertaking. The structure had been mutilated by Essex in the previous century, and was in a parlous state. From existing evidences, such as mortises and carpenter's marks, Scott was able to form an accurate opinion as to its original design and to embody his results in drawings. In spite of varied criticisms this scheme was carried out shortly afterwards. For the interior decoration of the lantern he was not responsible.

He was appointed to the post of surveyor to *Westminster Abbey* in 1849, quite unexpectedly, in succession to Mr. Blore, under the *régime* of Dean Buckland. He immediately commenced a most careful survey of the whole building, recording his discoveries in a paper read before the Royal Institute of British Architects some time later, and finally published in book form as "*Gleanings from Westminster Abbey.*" This volume is of considerable antiquarian value, but its deepest interest for us centres in the almost thrilling description of Scott's adventures among the treasure-trove of centuries. Above all it shows us the untiring perseverance with which he prosecuted his studies, the care with which he investigated traces of almost destroyed work, and the industry he applied to the unravelling of evidence afforded by mediæval documents bearing upon his scene of operations.

Although his work was of a most varied and extensive character, I will confine myself to its two most outstanding features: the chapter-house and the north front. Of the former even his most hostile critic says:—

"Until our own day it was most miserably neglected and in great danger of complete downfall. The most determined opponent of 'restoration' must approve the greater part of the work carried out by Sir Gilbert Scott in 1865 and subsequent years."⁵

⁴ It was owing to Scott's reputed over-eagerness for renewing ancient buildings that the "Society for the Protection of Ancient Buildings" was founded.

⁵ Rev. W. J. Loftie in "*A Brief Account of Westminster Abbey.*"

Scott found the chapter-house in a most lamentable state. For many years, indeed, since the dissolution, the building had been used as a library. The vaulting having been condemned, was taken down as dangerous in 1740, and a flat ceiling substituted. From floor to ceiling it was lined with cases containing State records, and a gallery surrounded it at half its height inside. Prising open the wooden backs of the cases, delving in papers and dust an arm's-length deep, removing pieces of plaster and doing all he could, at last he was able to form some conjecture as to its former condition. To ensure the safety of the new vaulting which he proposed, largely made up of original ribs and bosses which had been found, he had to counteract its thrust by a series of iron ties concealed in the vaulting, and by strengthening the great range of surrounding buttresses. This was no mean engineering feat, and was in every way worthy of his genius.

Of his scheme for restoring the north front the same critic says:—

"We have allowed a building almost two hundred years old to be taken away, for no special reason, in favour of a wholly modern and conjectural design, in a style which was never much in vogue in England, and least of all at Westminster, and have looked on at the destruction of a rose-window dated 1722. . . The new north front of Westminster Abbey, when the present scaffolding was cleared away, was found to offend against every one of the canons of taste which must have actuated Wren in making the building now being destroyed. . . He saw, of course, that elaborate carving and specious ornament would be out of place in a north front rearing itself one hundred and seventy feet against any daylight there ever is in a London sky; that outline and mass must be everything and mere decoration nothing. . ."⁶

This outburst is characteristic of many attacks made on Scott for his restoration, for in the first place the greater part of this design was carried out by Mr. J. L. Pearson (Scott being responsible for nothing higher than the three portals); and secondly, the facts are distorted, as I am able to prove from the following letter which Mr. Oldrid Scott has kindly sent me:—

"The north portal of Westminster was by no means a conjectural design. Evidences for practically every bonding line and a great many details were found. Mr. Baker King tells me he helped him (Sir Gilbert) to work out and measure the old design from the various evidences as they came to light. I remember after the general design had been made how the old joints

discovered in the tympanum of the central doorway showed us that the main panel had been of a different shape to what had been supposed, and its design was altered to agree with the discovered form."

In 1853 he was called in as consulting architect at *Gloucester*, where the authorities were fortunate in having as resident architects Messrs Fulljames and Waller, the latter being an excellent antiquary. For him Scott appears to have had the greatest respect, and most of the restoration here was done by them in collaboration. For the restoration of the decayed south porch they were dependent entirely on some drawings which Mr. Waller had made with great care years before when it was in a much more perfect state. Scott retained the seventeenth-century organ, much to the displeasure of the Chapter, who were anxious to remove it out of sight. In building the new reredos, excavation revealed some interesting early remains.

In 1856 he received three cathedral commissions. At *Hereford* he had been preceded by Wyatt "the Destroyer" and Cottingham, and his chief work lay in removing the effects of their misguided ignorance. In rearranging the choir he confesses to an antiquarian error in following out a rule he observed to open out a choir when no evidences of ancient dimensions remained.

"The old choir had extended through the crossing into the nave, the eastern arm forming only the sanctuary."

The choir screen, an ambitious conception in metal, is, Scott says, "too loud and self-asserting for an English church," and in this statement his critics will heartily concur; but for its design he was not wholly responsible. Skidmore, who executed the screen, was anxious to have a specimen of his work in the 1862 Exhibition, and so offered to Scott to do the work at an abnormally low price. Times being hard, the offer was accepted, and Skidmore took the opportunity of "improving" on the architect's design, but with scant success. At *Lichfield*, too, he followed Wyatt, and again he rearranged the choir, sacrificing good effect to some extent in his desire for an open vista and plenty of light. The choir-stalls, lacking perhaps in boldness, have an added interest in that they are the work of Mr. Evans of Ellaston, said to be the original of Seth in "Adam Bede."

St. Albans Abbey was not a cathedral when he first reported on it in 1856, and it was not till 1870 that the dangerous condition of the central tower precipitated matters, and recourse was had to stringent measures. Scott being ill at the time

⁶ Rev. W. J. Loftie in "A Brief Account of Westminster Abbey." A print of this front before restoration is reproduced in the "Westminster" volume of "Bell's Cathedral Series."



Photo: F. M. Holborn

EXETER COLLEGE CHAPEL, OXFORD.

INTERIOR, LOOKING EAST.

at Chester his son supervised the shoring operations with the assistance of Chapple, the very able clerk-of-works, and later Scott himself was fit to inspect their work. At the north-east angle the pier was giving way and had to be rebuilt, and the north transept repaired in the same way. The eastern chapels were re-connected to the church, having for some time been separated from it by a foot-path and used as a grammar-school. The marble shrine of St. Alban was also restored almost entirely from fragments found in various places, and erected in its original position marked by the knees of countless pilgrims. It is interesting to note that Ruskin guaranteed to bear the cost of this particular work, if funds were not forthcoming otherwise. In the nave the five western bays on the south side were leaning badly, and these were eventually righted, a difficult feat only accomplished in the year of Scott's death. He confesses himself that in the haste with which this restoration was carried out a doorway was removed from its rightful position, and his apology is itself a vindication of his usually careful methods. Criticism of his St. Albans work was keen and bitter, the two "camps" being led by Sir Edmund Beckett and Mr. Loftie.⁷

At *Salisbury* Scott had firstly to renew the external stonework wherever it was decayed, but shortly afterwards more serious trouble arose. The thirteenth-century builders when raising their graceful tower piers had no thought of a vast spire ever resting on such slender supports. Pierced with newels and arcading, only a two-foot wall was left when a hundred years later the immense superstructure was placed upon it, a tower with walls 6 ft. thick and a spire 180 ft. high above. Small wonder, then, that Scott found that settlement was becoming dangerous. Rather should we be surprised that so flimsy a pile had withstood the storms of so many years. His solution, a scheme involving diagonal iron bars and a replacing of all decayed stone by fresh work in cement, has commended itself to engineering experts as satisfactory. To the bent piers beneath he applied no remedy, merely advising that any further settlement should be reported to him.

Some years later, in 1869, the choir was renovated and refitted, Wyatt having (among other "improvements") covered the thirteenth-century painted ceiling with yellow wash. This Scott removed, and entrusted the work of restoring it to Messrs. Clayton & Bell, who were much more successful than in the choir and Lady-chapel, which were carried out in Scott's absence. He also refilled the many empty niches of the west

front with statues which are creditable examples for the period, and he designed various interior fittings. At *Durham* he was responsible for nothing more than a pulpit, a lectern, and some new tile pavement.

He was called in at *Chichester* on the fall of the great central tower in 1861, and sent his son Gilbert down to superintend the removal of the vast pile of *débris* and to rescue therefrom every vestige of moulding and ornament of which he could make use in subsequent rebuilding. His labours were again lightened here by his fortunate acquisition of an excellent set of measured drawings of the whole building made by a former surveyor. He again worked harmoniously here in conjunction with a local architect, and says that the committee was the finest he had ever had to do with. At *Ripon* he was unable for once to open out the choir, as a massive stone screen occupied the eastern tower arch. He nevertheless cleared away the galleries and "private boxes" which had gradually been added during the reign of nepotism, when nave and transepts were in desuetude.

"Our greatest work, however, was the strengthening of the three towers, all of which were dangerous. The western towers had sunk dreadfully, and were split from top to bottom on three sides (if not four). The cracks were nearly a foot wide. We underbuilt the walls for some twelve feet below their old foundations, propping them up meanwhile with an enormous mass of timber shoring. The danger was terrific. At one time a perfect avalanche of rubble roared in upon the men engaged below from the centre of the wall over their heads. Thank God, however, it was effected in safety. Each tower was tied with iron in every storey, the cracks built up and bonded across, and the towers are now sound and strong."

He had recourse to similar remedies in the case of the central tower. His treatment of the gable over the east window is open to criticism, but in restoring the west front he probably made the best of a very difficult problem, a problem which one is apt to forget in passing hasty censure on the façade.

At *Bath Abbey* Scott's overhauling policy was very "thorough," and in the next year (1862) he underpinned and rebuilt the central tower piers at *St. David's Cathedral*, and also restored the mutilated west front there. Between 1864 and 1868 he carried out much work at *Manchester*, including a large organ-case, but in making slight alterations from its former external appearance he seems to have been guilty of an error of artistic judgment in the general opinion.

⁷ It must be remembered that Scott is in no way responsible for the lamentable vandalism that characterised the sway of Sir Edmund Beckett, that "gifted hamateur," to borrow Thackeray's phrase. This took place without his assistance, with a faculty obtained in 1877.

At *Newcastle* in 1867 the unique and beautiful tower, which had been the cause of grave anxiety during the century, and had indeed already been "doctored" several times, was put into his capable hands. It is satisfactory to know that a recent authority commends this work heartily after its forty years' trial, and that it is to Scott that we owe the preservation of the magnificent lantern.⁸

St. Asaph, though a comparatively unimportant restoration, is the scene of one of his failures, he tells us, for the chapter refused to let him excavate in some hideous early Victorian walls for mediæval evidences; so he gave in and completed his drawings for rebuilding with what information he already possessed. The result was that as building proceeded many of his surmises proved incorrect.

Desultory restoration had been in progress at *Oxford* for fourteen years, when in 1870, under Dean Liddell, Scott took the reins. His work was, in the main, conservative, although he opened out the lantern storey of the tower and lengthened the nave by one bay to receive the organ at the west end. At the east end, however, he took a very bold step, removing a mediocre decorated window and rebuilding the whole front in a purely conjectural Norman style. It is generally agreed that in this he was remarkably successful.

At *Chester*, where he found the cathedral "like a mouldering sandstone cliff," his most noteworthy action was the roofing of a polygonal apse at the end of the south choir aisle with a precipitous roof abruptly truncated so as to appear almost like a short spire. This is certainly unique as far as English Gothic goes, though Scott defends its design as the only possible solution. He also inserted a new east window, a groined wooden roof over the nave, an elaborate organ case, and a choir screen, and finally substituted for a plain and perhaps ugly parapet on the tower an embattled conception of his own, with pinnacles, probably an improvement. At *Worcester* his wishes were continually thwarted by the cathedral authorities, both in the matter of the position of the organ and the decoration of the choir aisles, though in the first case he had the support of Sir Frederick Ouseley, the eminent organist. His work was chiefly confined to the re-arrangement and refitting of the choir. The same was the case at *Exeter*, where he refused to remove the stone choir-screen as he was instructed to do, but agreed to pierce its three arches. The choir-stalls and reredos are his work, and he

restored the decoration of the choir roof. Unluckily Clayton & Bell deviated from his instructions in painting the roofs of the side aisles. He retained the fine Jacobean organ, and regrets that when purchasing new organ pipes the authorities should not have followed so excellent a model. Cottingham had preceded him at *Rochester*, and Pearson followed him, but his own work was important. He completely altered the east end, removing a large window, also some inserted mullions from the tier below, and leaving an arrangement of lancets instead. He then raised all the eastern gables from a flat to a steep pitch, but scarcity of funds prevented the completion of the scheme by raising the roofs behind. The effect is still most dismal at the present day. All these alterations can only be supported on æsthetic grounds, and it is very doubtful if in this case they are justifiable. His less controversial work includes some garish fittings. With mention of his restoration at *Bangor* I will conclude this hasty survey. It is a small and uninteresting building, and his work there differs little from previous examples. To those who desire to study his cathedral restorations in detail, his "Recollections" will afford much interesting information.

III.—THE FLOWING TIDE, 1846-1856.

In order to treat of the cathedrals in a separate chapter the chronological sequence of events has been interrupted, and we must now retrace our steps to the year 1845, in which Scott dissolved partnership with Moffatt, won the competition for Hamburg Church, and obtained his first cathedral commission. His practice had become a large and increasing one, and we must select only a certain number of his numerous buildings for comment. Bradfield Church (1850) is noteworthy because of his keen interest in the great school that was founded there. Two well-known churches followed within a few years, Ealing and Holy Trinity, Rugby, the former in his favourite geometrical style, in Kentish rag stone and Bath stone dressings, with a fine tower and spire rising from an octagonal belfry. The latter is of a very different type, with a bold outline and a broach spire by no means so generally successful as Ealing Church, apparently because the design is lacking in unity. Scott himself considers that his best new church is that which he designed in 1856 for Mr. Akroyd, M.P., of Halifax, at Haley Hill. It certainly exhibits his mature talent, a great stride forward since he built his first batch of six churches about 1840. Indeed, from the excellent drawing which has

⁸ See "A Description of the Tower and Spire of St. Nicholas Church, Newcastle-on-Tyne," by W. H. Wood. (R.I.B.A. Trans., 1905, p. 619.)

been published from the pen of J. D. Wyatt⁹ we may consider it one of the most beautiful works of the Gothic Revival, a design exhibiting originality without affectation and thoroughly well thought out. The tower over the north aisle is 236 ft. high, and has beneath the spire an open belfry storey which is especially admirable. Magnesian limestone was employed, and the total cost was £20,000. Clayton & Bell carried out the stained glass.

But between these last commissions came another of even greater importance, the rebuilding of Doncaster Church, which had been destroyed by fire in February 1853. Only the walls were left standing of one of the finest churches of a particularly rich architectural district, and these being of limestone were injured by water from the engines. Scott was entrusted with the work as soon as rebuilding was decided on. He had his plans ready in September, and the masonry tender was let for £21,000 early in the next year. He devoted much time to a thorough examination of all remains and records of the former edifice and to a study of the characteristic work of the district. In his new design he adopted geometrical decorated instead of employing the fifteenth-century style of its predecessor. He followed the general outline, especially retaining in its entirety the lines of the magnificent perpendicular central tower. Owing, however, to the obstinacy of his committee, led by the redoubtable Mr. E. B. Denison, he was eventually forced to convert this feature to decorated like the rest. Mr. Denison, who afterwards became Lord Grimthorpe, Q.C., was during these transactions a thorn in Scott's side—"my friend and at that time my tormentor," he says, and small wonder. Possessed of wonderful miscellaneous knowledge, of considerable dialectical skill, and of a boundless scorn for architects as a class, he lectured to the credulous, the ignorant, and the piously-disposed in Doncaster Town Hall, and they believed him. It was chiefly on account of the presence of this weird character as chairman of his committee that Scott says: "Nothing would induce me, with my eyes open, to undergo again the amount of vexation and annoyance to which I was subjected during the building of this church."¹⁰

In the same year were published his designs for the Rathhaus at Hamburg, won in open competition, but postponed in building owing to shortage of funds. This is an immense plan on an oblong site with three internal courts, and the elevations follow the traditional lines for this class of work. His block of offices in Broad Sanctuary, Westminster, gave him an opportunity of displaying his ideas of "Domestic Gothic," and serves to show us the fallacy of supposing that plate-glass, sash-windows, mullions, and tracery can ever live at peace together. One can only regret that no more creditable example of his work fills so important a position.

Outside his office Scott did many things of interest in these ten years. In 1851 he went to Italy by way of Berlin and Vienna with his friend Ferrey, returning *viâ* Milan, and meeting Ruskin, David Roberts, and other celebrities on the way. Extracts from his "Recollections" are amusing. At Florence he spent "three days of the purest delight. I worked violently to the last day, timing myself strictly to the work I was to do every hour of the day; and at last, to my intense disgust and dismay, forgot San Miniato. . . We usually breakfasted by twilight to get every hour of the day for hard work. . . I only regret that we were so chary of our time and did not stay longer."

Shortly after this Scott was instrumental, by means of a great deal of letter-writing, in purchasing and founding a museum for art workers. A beginning was made in an old loft in Westminster, where before hundreds of people Ruskin and other enthusiasts held forth, under the capable presidency of Earl Grey, whilst a work of much greater utility was inaugurated in nightly training for workmen by some of the most talented men in the art world, including, of course, Scott himself. An appeal for more public support led to the merging of the institution into the larger one at South Kensington and the consequent loss of most of its individual originators.

Scott was elected F.R.I.B.A. in 1849, and A.R.A. in 1855. In the latter year he acted as one of the three English judges of architecture at the Paris Exhibition, and received a gold medal for his own drawings.

MARTIN SHAW BRIGGS.

(To be continued.)

⁹ Illustrated in the *Builder*, 1859, p. 729.

¹⁰ See "Lectures on Gothic Architecture, Chiefly in Relation to St. George's, Doncaster," by E. B. Denison, 1855.

Here and There.

ARCHITECTURE FOR WOMEN.*

THE subject on which I have been requested to address you is set down in the programme as "*Architecture as a Profession for Women*." In asking me to speak on this subject your secretary wrote:—"*We are particularly anxious to learn about the possible opening in Architecture for educated girls who are willing to undertake the necessarily long training.*"

I propose therefore to put before you as shortly as possible (1) what an architect ought to know, (2) the methods by which this knowledge can be acquired, (3) what an architect's practice involves, (4) in how far women who have gone through the necessary training are likely to succeed under present-day conditions, and (5) the facilities available to women for study and training.

(1) The calling of an architect is a very arduous one. His work is, or ought to be, as personal as that of other artists, such as musicians, painters, sculptors, engravers, &c.; but in addition to being an artist, to having a strong sense of design, composition, proportion, colour, &c., he ought to have a very considerable amount of scientific knowledge and to understand the capabilities and limitations of the materials he has to deal with, to be somewhat of a geologist, chemist, botanist, engineer, &c., to be a capable man of business, something of a lawyer, tactful and resourceful, to have a capacity for the intelligent understanding of and dealing with figures and accounts, to be able to manage men and women, both as clients and workers under him.

(2) To acquire a thorough knowledge of the various sides of his calling an architect must begin his studies young, so that much of what he ought to know is absorbed gradually and more or less unconsciously.

In architecture, as in many of the more skilled crafts, the old-fashioned method of apprenticeship is dying out, and its place is being taken by special training in schools and colleges. Instead of being articulated for a term of years to a qualified architect it is becoming customary for those who wish to take up the calling of architecture to attend special courses of study in technical schools and colleges, supplementing these afterwards by going for a short term to an architect's office, so as to gain some acquaintance with the routine of the professional practice of architecture.

Personally I consider that, of the two, the old system is the better one, but not the best; and I now advise young men in the first place to go through a practical course of instruction in the building crafts under a competent builder, so as to acquire a knowledge of materials, construction, and craftsmanship at first hand preparatory to taking up other branches of the study.

(3) It is not generally known by the public how much and how varied is the labour and skill involved in the designing and carrying out of a piece of practical architectural work—the initial difficulties, often considerable, in bringing the ideas of the client into line with the best and most economical solution of the problem, both as to cost and arrangement; the amount of thought and actual labour involved in working out the necessary plans and details of the design; the specifying of the materials and workmanship; the arranging the scheme so as to conform to local building bye-laws; the obtaining of reasonable estimates; the negotiations with builders and tradesmen generally; the drawing up of contracts; the continued and detailed superintendence of the building during its erection; the frequent worries and disputes with the builder

and his workmen; the adjustment and settlement of accounts at completion; and last, but not least, the carrying of the client along with him in sympathetic touch, allaying his impatience, and leading him to feel that he is getting the best possible results and good value for the money spent.

(4) Now as to the chances of women succeeding in a definitely architectural career. I see no insuperable obstacle against women who have gone through a thorough course of training becoming competent and capable architects, just as they have become, say, capable and competent doctors; but I advise those to take up the work who are really determined to go through with it seriously, who understand all its difficulties, who have sound health and an infinite capacity for work, who are full of energy, and who have friends and influence to enable them to get practical architectural work out on their own account.

I should like here to say generally that before women architects are likely to be employed to any extent they will have to overcome many difficulties, allay many prejudices, and gain the confidence of that section of the public that dabbles in bricks and mortar; and I am afraid that they will find a good deal of prejudice in the ranks of the architectural profession itself, not only among practising architects—many of whom consider quite honestly that architecture does not come within the legitimate sphere of women's work—but also amongst the rank and file of assistants, who see the possibility of less employment and of reduced wages; for it is quite true that there is much of the routine of an architect's office that might be better done by women than men.

Then, with regard to the practical superintendence of works, it will, I am afraid, be an uphill task to convince clients and builders and their workmen that women are as likely to be as competent as men to direct the practical details of the construction of buildings; and I may also remark that the climbing about on the scaffolding of a building in course of erection requires both a strong head and a cool nerve.

For many of the subsidiary occupations more or less connected with architecture an architectural training forms an almost necessary basis. Even painters and sculptors find a knowledge of the historical and artistic side of architecture of considerable benefit to them, especially in connection with the decoration and embellishment of public buildings. Such a training is also found to be of considerable value in connection with archaeological research and with historical investigation. A basis of a certain section of architectural training will also be found useful for women who wish to qualify as inspectors of factories, sanitary inspectors, and the like.

(5) With regard to the opportunities open to women for acquiring the necessary training, there are two main courses open: (1) To enter an architect's office as an articulated pupil (which usually means paying a heavy premium), and I may say that many architects are quite willing to receive women as pupils, and indeed several have already done so. Two women articulated many years ago to an eminent architect, now deceased, and who showed great talent for internal decorative work, and had a good sense of colour, have had quite a successful career as decorators of houses, designers of interior panellings, chimney-pieces, and patterns of textiles. More recently two other women who were articulated to an eminent architect went in for and passed the very stiff examination of the Royal Institute of British Architects, and were admitted members of that body. One of these ladies carried off in 1905, from amongst fourteen competitors, the silver medal of

* A paper read at a conference on Employment for Women held at the Caxton Hall, Westminster.

the Institute for the best essay, the subject being "The Development of Architectural Art from Structural Requirements and Nature of Materials," a very practical subject.

Another woman, also articled to a well-known architect, applied for admission to the Schools of the Royal Academy, and her probationary work was, I am informed, the best ever sent in by a student.

(2) The second method open to women is to attend the course of study available at various schools and colleges, for at most of the places where training is given in architecture itself and in the arts and crafts relating to architecture, women are admitted as students on the same conditions as men. There is, however, one notable exception. The Architectural Association of London, a body consisting of a very large number of practising architects and their assistants and pupils, with premises at Tufton Street, Westminster, has so far declined to admit women either as members or as students (indeed, they have declined to allow women from other schools to draw in the most excellent museum of architectural casts attached to their premises).

For nearly twenty years past this Association has devoted part of its attention to the training of young architects, at first by means of evening schools and lectures only, but latterly it has also established a day school and arranged a regular progressive curriculum with a full year's course of training. At the present time I am informed that its students number somewhere about 140. Youths go there direct from school, do two years' work in the day school and two years' in the evening school, and for the latter time they are supposed also to work during the day in practising architects' offices. This school is producing very promising young men. Two years ago a woman applied for admission as a student, but was declined.

At the Royal College of Art, South Kensington, there is a School of Architecture open to women. They are also admitted as students at University College and King's College. The latter, through its Women's Branch in Kensington Square, is, as you know, taking up a strong position in connection with the training of women for definite careers, and architecture is one of the subjects in the curriculum.

The Schools of the Royal Academy of Arts are open to women in painting, sculpture, and architecture. In fact, in the first-named section women, I understand, now form the majority of the students, and at a recent election of students I believe all the candidates admitted were women. They win a great number of the prizes, perhaps averaging half of the whole in the Painting School, and at least on two occasions women carried off the Gold Medal and Travelling Studentship in Painting. I am not aware that at present there are any women students in the School of Architecture.

In conclusion, I should like to point out very clearly that the profession of architecture, like all professions, is very much over-stocked. At the present time there are large numbers of trained young men in London alone seeking for engagements in architects' offices, and ready to take whatever offers, at a bare subsistence wage.

I have not dared to count up the number of architects whose names figure in the *London Directory*, but they run into columns, and one often wonders how half of them make a living.

No woman, in my opinion, ought to take up architecture unless she can afford to go through the long and expensive training necessary, and unless she has reasonable prospects of getting good employment, or of being able to get together a practice of her own eventually.

R. WEIR SCHULTZ.

Books.

CONCERNING ABBEYS.

The Abbeys of Great Britain. By H. Claiborne Dixon. 7½ in. by 5¼ in. pp. ix, 204. Illustrations 18. 6s. nett. T. Werner Laurie, Clifford's Inn.

It is not apparent why this poor book has seen the light. The illustrations are far from good, and the letterpress is an unattractive hotchpotch of "elegant extracts" not too well strung together. Easby Abbey, Mr. Dixon says, is exceedingly badly planned, when as a fact it is merely irregularly planned. We observe that he lifts (without acknowledgment) a large sentence from Mr. St. John Hope's paper. Had he read it carefully, he would have seen the late Mr. Micklethwaite's suggested explanation of the irregular cloister which Mr. Hope has adopted. The following is a pleasing example of Mr. Dixon's knowledge of matters monastic: "The Benedictine, with its later developments in Norman times of *Augustine* and Cluniac orders," &c. The italics are ours. When it is remembered that St. Augustine wrote his monastic rule about a century before Benedict wrote his, and that the Augustine order, being of regular canons, was radically different from the Benedictine order of monks, the absurdity of saying that the Augustine was a late development of the Benedictine becomes glaringly apparent. It is a pity that Mr. Dixon did not make himself acquainted with the A B C of monasticism before writing a book on monastic churches. There are many careless misprints. The chapter on Herefordshire, Somersetshire, &c., is headed "Northern Counties," while Sir Richard Carnaby, a devoted Royalist, to whom was granted at the Dissolution the site of the Abbey of Hexham, dies (on page 21) "without an heir in 1843"—a lingering death.

A VALUABLE HANDBOOK.

The Art Treasures of London: Painting. By Hugh Stokes. 7½ in. by 5 in. pp. xx, 164. Illustrations 59. 3s. 6d. nett. Arnold, *Fairbairns & Co., Ltd.*, 3, Robert Street, Adelphi, W.C.

BOTH author and publisher are to be congratulated on a most satisfactory and useful book. The scheme is to set out chronologically the schools of painting as represented in all the public galleries in London (including Dulwich and Hampton Court), and also in the University Museums of Oxford and Cambridge, and to note the *habitat* of each picture of each painter. Further, there is an alphabetical index giving the name of every artist. All the entries are furnished with the painter's dates, and most of them have a brief biographical note. It is not too much to say that to everyone who wants to make even a cursory study of any school or individual artist this book is indispensable, and supplies a need so obvious that one marvels it has not been thought of before. We observe that the series is to be extended to Architecture and the Applied Arts, and to cover the principal art centres of the world.

We await with great interest the volume on London architecture. It obviously presents far greater difficulties to the compiler than does painting, and we express the hope that the complexity of the task will not deter his bold spirit (he must needs be bold to undertake it) from making it complete.

We wish every success to a series which is admirable alike in conception and execution.

CHELMSFORD CHURCH.

The Cathedral Church of the See of Essex. By the Rev. J. Charles Cox, LL.D., F.S.A. 7¼ in. by 5 in. pp. xii, 80. Illustrations 13. Plans 2. London: Bemrose & Sons, Ltd., 4, Snow Hill, E.C.

WITH bishoprics increasing apace, the greater parish churches are taking on a new importance. The Church of the Virgin at Chelmsford is the latest convert to cathedral uses, and Dr. Cox has done his historical account in a sound and scholarly fashion. A plan is reproduced showing Messrs. Chancellor & Son's recommendations for the eastward extension of the church, which will provide an adequate chancel and two side chapels, and for a northern extension comprising, *inter alia*, an octagonal chapter-house.

THE COMPLETE PLUMBER.

The Modern Plumber and Sanitary Engineer. Edited by G. Lister Sutcliffe. 6th and last volume. 10 in. by 7 in. Price 6s. Gresham Publishing Co., 34, Southampton Street, Strand, W.C.

THIS volume deals with gasfitting, glazing, specifications, bills of quantities, estimates, shop management, and book-keeping. There are also appendices with various tables useful to the trades concerned, and an index to the six volumes, which form a complete library for the plumber and cover admirably his diverse activities.

On the technical side the work could perhaps not be bettered. As we have said in reviewing an earlier volume, it has failed in dealing with leadworking as an artistic craft. It remains for someone to publish a book which shall make the plumber realise that his trade offers possibilities which are not exhausted by technical perfection.

MR. MICKLETHWAITE'S OBITER DICTA.

Occasional Notes on Church Furniture and Arrangement. By J. T. Micklethwaite, F.S.A. 8¾ in. by 5½ in. pp. 52, with portrait of the Author. 6d. nett. The Incorporated Church Building Society, 7, Dean's Yard, Westminster.

WHEN the eminence of the late J. T. Micklethwaite as an antiquary and ecclesiologist is considered, his literary output was singularly small. This little pamphlet is, however, very characteristic of the man. It is a reprint of notes contributed to the *Church Builder* during the years 1899-1905, and may be commended to all who are interested in church building for its pungent criticism and good sense. Many grievous follies in the tinkering of churches would be avoided if building committees digested Mr. Micklethwaite's notes, and many architects could study them with profit.

The following extracts will show the entertaining tone of the notes under which, however, is the solid substratum of wise advice.

Speaking of movable ornaments, "Take for example a very common case. There is a small country church, simple and perhaps even poor in its appointments. Into the middle of it some well-meaning but misguided donor thrusts a showy lectern with an ill-modelled bird, oil gilt because its surface cannot be burnished, on a pillar made glorious with clipped brass prickle work, and an eruption of pustules in glass of many colours."

The note "Of Degradation" is a just attack on "the practical man." The trumpery in brass and varnished pitch-pine which comes from the shop of the clerical tailor is dealt with faithfully, and the observations on bad stained-glass are as strenuous as they are true. The pamphlet is altogether full of good things.

THE SCOTTISH PARTHENON.

The National Monument; An Appeal to the Scottish People. By William Mitchell, S.S.C. 9 in. by 11¼ in. Édition de Luxe in cloth box. Six illustrations in colour, and plans. London: A. and C. Black, Soho Square, W.C.

THIS interesting édition de luxe advocates the completion of the National Monument on the Calton Hill, Edinburgh, the foundation stone of which was laid in 1822.

There is much to be said for the reproduction of such a fine example of monumental architecture as the Parthenon, especially if we bear in mind the similitude which exists between the sites. As the crowning feature of such an eminence as the Calton Hill, dominating with its simple horizontal lines the numberless collection of roofs and towers which constitute the city of Edinburgh, it would give a fitting sense of finish and repose to the other buildings. The possibilities can be judged by reference to the charming water-colour drawing made in 1866 by the late J. Dick Peddie, R.S.A. This drawing shows the attempt made to scheme the public buildings on classical lines, with the Calton Hill and the Parthenon as the culminating points of interest. The Walhalla at Ratisbon, completed in 1842, and situated on the north bank of the Danube, is an adaptation of a similar idea, but the interior is devoted almost entirely to the exhibition of sculpture. We are of opinion that the proposed building at Edinburgh does not express directness of purpose if it is intended for the exhibition of pictures; but as a Hall of Honour for the reception of sculpture its fitness would be assured. The line perspective drawing No. 7, showing the completed monument and the subsidiary buildings viewed from the south-east, depicts a collection of totally dissimilar buildings, which, with the exception of the central Parthenon, are amateurish in the extreme; porticoes are tacked on to square buildings without any attempt at design, and these are the very faults which previously brought the classic revival into disrespect.

We trust that such childish attempts in architectural design will never be perpetrated. There is an excellent conjectural restoration of the Acropolis by M. Lambret, illustrated in the text-book of Messrs. Anderson & Spiers on "The Architecture of Greece and Rome" treated in that fanciful yet scholarly French way architects show of handling large compositions. We recommend all interested in the Edinburgh scheme to study M. Lambret's drawing.

THE ARGYLE LODGING.

The Argyle Lodging. By James Ronald. 9¾ in. by 7½ in. pp. 182, xxiv, 15 illustrations, one in colour. Eneas Mackay, Murray Place, Stirling.

THIS story of the Argyle Lodging at Stirling is one of the pious products of local archaeology which we must always examine with pleasure. To be honest, we fear that its interest can hardly be sensitively realised outside Stirling, but this town house of the Earls of Argyle is a fine example of Scottish domestic architecture of the seventeenth century. The first part of it was built by Sir Anthony Alexander, second son of the first Earl of Stirling, and Master of Works for Scotland of King James. The Stirling family having crumbled away, the building in 1666 fell into the hands of the adjoining owner, the Earl of Argyle, who built a wing in 1674, and thus made the Stirling Lodging and the Argyle Lodging into one building. There are many sketches of doorheads, &c., but both they and the photographs are hardly up to the high standard which ordinarily obtains in such books. Bailie James Ronald, the author, died on the completion of this book, and a memoir of him by Mr. David B. Morris closes the volume.

ENGLISH FONTS.

An Introduction to the Study of English Fonts, with details of those in Sussex. By A. Katherine Walker. 9 $\frac{3}{4}$ in. by 5 $\frac{1}{2}$ in. pp. xii, 131. Illustrations 25 and Map. Price, 6s. London: Woodford, Fawcett & Co., 36, Southampton Street, Strand, W.C.

THIS is a sound and admirable book, and we congratulate Miss Walker on a real contribution to an important subject. The development of font forms is shortly but ably set down. If other archaeologists will follow the lead now given them, and deal with the fonts of other counties as the fonts of Sussex are here recorded and compared, this work will add a pioneer value to its own intrinsic excellence.

The author has photographed and measured nearly every Sussex font of importance, and we have only two small criticisms to make. The photographs would be even more valuable (1) if a clear scale had been set against the fonts, showing both in feet and inches and the metre, and (2) if under each illustration the approximate date were printed. It is true that all sizes are given in the letterpress, but if those interested in record work were to make it an invariable rule to set up a scale alongside the photographed object the need for sizes in the text would not be so great. Such scales can be bought for a few pence at the Society of Antiquaries, Burlington House, where the value of their use has long been preached.

Anyone meditating a monograph on an architectural or archaeological subject might well take this concise and well-arranged book as a model.

THE AMERICAN SCHOOL AT ROME.

Supplementary Papers of the American School of Classical Studies in Rome: Vol. ii. By G. H. Allen, J. C. Egbert, C. D. Curtis, and A. W. Van Buren. 11 $\frac{3}{4}$ in. by 9 in. pp. 293. Illustrations 41. London: Macmillan & Co. Ltd., St. Martin's Street, Leicester Square

THOUGH archaeological students of the United States are scantily provided with material for research in their own country, they make up for it by very valuable work abroad, of which this volume affords interesting proof.

The work of the American School in Rome seems to run on much the same lines as that of the English School. The similarity is made the more apparent by Mr. Densmore Curtis's admirable *catalogue raisonné* of Roman monumental arches. It deals with the architectural features of these fascinating buildings in the same scholarly way that Mr. A. J. B. Wace has attacked their sculpture, and has set out his conclusions in the publications of the English School and elsewhere.

The descriptive method of Mr. Curtis is simple and straightforward. The main points he makes are—the need to discriminate between the true monumental arch which was designed simply as a base for sculpture, and the more practical city gateways—the inaccuracy of describing monumental arches vaguely as “triumphal,” whether erected in connection with a triumph or not—and the scarcity of pre-imperial arches.

The other articles are literary in character, and do not call for comment in our columns.

HORTULAN SAINTS.

Essays on Gardens. By Sir William Temple and others. With Introduction by Albert Forbes Sieveking, F.S.A., in “The King's Classics.” 6 $\frac{1}{2}$ in. by 4 $\frac{3}{4}$ in. pp. lxxi, 272. Illustrations 6. Price 1s. 6d. nett. London: Chatto & Windus, 111, St. Martin's Lane, W.C.

HAD Solomon been a reviewer, we think he would have found something stronger to say of reprinted classics than that

of their making there is no end. That people like reprints, and like them cheap, is sufficiently clear; that they are determined to pay the very lowest price at which a cloth-bound book can be produced is not so obvious.

The result of the present cutting of prices is that something has to go, and the something is generally the editing and the introduction. This is a great misfortune, for the less-known writers and books stand in need of sympathetic and informing editors, and it is just in this important point that The King's Classics stand out with an honourable distinctness.

Mr. Sieveking's introduction to these admirably-chosen essays is quite delightful. His erudition on garden matters is flavoured with so stimulating an enthusiasm, that there will be no Devil's Advocate to resist his inclusion among the “Paradisean and Hortulan Saints” of Evelyn's delicious phrase.

Temple, epicurean and ambassador, appears in his essay as gardener alone, and we fall to wondering how much of his love of gardens reached him by way of the love-letters of Dorothy Osborne.

Sir Thomas Browne's fine rumbling mysticism of the quincunx in the “Garden of Cyrus” gives a sense of massive uncomprehending satisfaction. How also can we be grateful enough for “Cato seemed to dote upon cabbage,” a phrase to stand alongside Charles Lamb's “asparagus, which still seems to inspire gentle thoughts.”

The book is full of good things from Cowley, from Andrew Marvell, and from John Evelyn, which space forbids us to quote. We close it with regret, and with thanks to Mr. Sieveking. He has taken us into the gardens of Cyrus and Epicurus, and infected us with his own keen pleasure.

A BOOK OF THE SAINTS.

The Saints in Art; with their attributes and symbols alphabetically arranged. By Margaret E. Tabor. 7 in. by 4 in. pp. xxxi, 208. Illustrations 20. Price 3s. 6d. nett. London: Methuen & Co., 36, Essex Street, W.C.

THE idea of this book is useful. The visitor to galleries is often puzzled by the queer symbols of saints, and would be able the more intelligently to enjoy the pictures if he were equipped with some knowledge of hagiology, and were thus able to identify figures by their symbols.

The descriptions of the saints seem accurate as far as we have been able to check them, but we think the compiler is wrong about St. Norbert. “His other attribute is a demon bound at his feet.” We think for “demon” should be read “heretic.” Norbert of Prémontré has two chief claims to ecclesiastical fame. He not only reformed the Black Canons, calling the new order Premonstratensians, but he confounded a sacramental heresy which sprang up in the Low Countries. The arch-heretic Tanchelin was discredited, and it is he who is often shown bound at Norbert's feet. Perhaps, however, there is some picture with a demon bound, for Norbert's success as an exorcist was considerable.

The compiler refers in the preface to Mrs. Jameson's and Lord Lindsay's books, but surely the chief of all such works is Husenbeth's Emblems. It is almost unobtainable, and we do not know why some intelligent publisher does not re-issue it.

“The Saints in Art” has twenty illustrations, from photographs of famous pictures. They are chosen on no apparent principle. It would have been more useful had pictures with obscure emblems been chosen. To devote a page to St. George and the Dragon is surely “preaching to the converted” in England.

However, the book is well done on the whole, and certainly fills a need.

THE ARCHITECTURAL
REVIEW, OCTOBER,
1908, VOLUME XXIV.
NO. 143.



LA DAME D'ELCHÉ: BUST IN THE LOUVRE, PARIS.

Notes of the Month.

La Dame d'Elché—The Press Presumes—The Screen at Hexham—The British School at Rome—The Plight of Winchester Cathedral—American Architecture—Buckingham Palace.



IN June last there was exhibited at the Society of Antiquaries, by Mr. Horace Sandars, F.S.A., a cast of the bust in the Louvre, Paris, known as the "Dame d'Elché": a notable event to those who know this amazing work of art. The authorities of the Louvre have wisely refused to allow an impression to be taken of the bust itself, lest the surface of the stone should suffer or the faint remaining traces of colour be lost. A clever Spanish sculptor, Señor Ignacio Pinazo, has, however, modelled a replica with great faithfulness; even those who are very familiar with the original and jealous of the elusive beauty of its modelling are ready to admit that the reproduction lacks little of the qualities of the original. It is believed that when the British Museum provides the promised gallery for reproductions of the antique, the Lady of Elché will be accorded the prominent place which her extraordinary beauty deserves. In our fourth volume (1898) we published an eloquent appreciation, by M. Emile Hovelaque, of what was then a recent find. A good deal of the waters of criticism has flowed under the bridges since then, and the soil of Spain has given up to the patient excavator further finds which throw new and valuable light. We therefore make no apology for illustrating anew the Lady of Elché. When M. Hovelaque wrote, the chorus of delight at the discovery of an object of such strange charm overpowered, if it did not silence, the mutterings of scepticism. It is fair to state, however, that many students whose word cannot lightly be brushed aside do not hesitate to write the Lady down as a brilliant forgery. We see no sufficient reason to endorse this melancholy theory, but it is worth while to consider its basis. The bust is admittedly an artistic paradox of the most baffling sort. If its qualities be dissected they contradict each other with persistence. The artist (whoever he may have been, whether an Iberian of the fifth century B.C., or a mercenary modern jester from some disreputable but brilliant *atelier*) has laid equal stress on essentials and in-essentials. It is difficult to conceive of the sculptor who could chisel lips of such exquisite delicacy spending his time on the barbaric gauds of head-dress and necklace. It is almost impossible to reconcile the "strict contour of the meagre cheeks

and massive chin, the fine imperious nose" (we quote M. Hovelaque), with the shapeless bust and the shoulders rising almost to the ears, the modelling of which is incompetent to the point of absurdity. The chief standpoint of the hostile critics is that the Lady of Elché stands absolutely alone, and is therefore suspect. The history of sculpture shows nothing fairly comparable with her. Suspicion deepens when one remembers that the value of the finds at the Cerro de los Santos (germane in character but infinitely inferior to the Elché bust) was greatly prejudiced by the forgeries of an ingenious watchmaker at Yecla. The Lady of Elché possesses, however, an able champion in Mr. Horace Sandars, and his finds of pre-Roman votive offerings at Despeñaperros in the Sierra Morena (see *Archæologia*, Vol. 60, Part 1) go far to re-establish her good name. One of the Despeñaperros figurines, crudely modelled though it is, shows the same great discs, the tall mitre, and the necklace which give such a wild profuse richness to the Elché bust. The very reasonable price at which the Louvre acquired the bust is in favour of accepting it as genuine. To procure an artist able to conceive and execute a head of such enigmatic power, to bury it secretly at Elché, to dig it up "by accident"—all this paraphernalia of fraud is costly and does not square with a reasonable selling price. The transaction was not marked by the gorgeous profusion of money which characterised the squalid comedy of the Tiara of Saitapharnes.

It seems unreasonable to deny to the pre-Roman Iberian (acted upon, as he doubtless was, by a medley of Oriental and Greek motives) the possibility of a native art marked by barbaric subtlety and a passionate sense of physical beauty, simply because the pick of the excavator has so far revealed nothing to compare with the Lady of Elché.

On one point consideration makes us disagree with our distinguished contributor of 1898, M. Hovelaque. He says: "She stirs our hearts strangely with sympathy for the ardent life of that alien people who worshipped in her, perhaps, an image of the Divine, surely a type of grave loveliness before which we bow to-day as they did then. She thrills us too with a sense of the indestructible vitality of the race's ideal. . . . For the ardour of her race flowered again after

long years in forms of a beauty whose passion and pride we see for the first time in the curves of her lips, the mysterious fixity of her gaze, the savage voluptuousness of her meagre cheeks; and the glittering splendour of the tiara of Elché decorates to-day a virgin of another faith, but kindred blood." We are clear that the bust shows us no divinity, still less a virgin. It was doubtless the portrait of a votary at the long-buried shrine of some forgotten god; but an image of the Divine! No. The faint smile of cynical disillusion in the eyes, the sensitive fullness of the lips, the inscrutable and enigmatic melancholy of the whole face, the wealth of jewels and costly apparel—all seem to tell clearly the profession of the Lady of Elché. We doubt not we have here the Aspasia of a forgotten Iberian Pericles. Be that as it may, the appeal she makes is intimate and poignant. There is nothing in Greek art which combines, with so certain a touch, the realism of perfect characterisation with a sense of psychological mystery, and the visitor to the Louvre (and we hope before long to the British Museum too) will find nothing which more deserves careful study.

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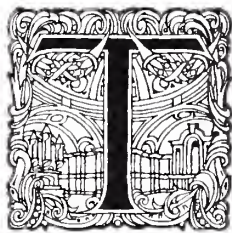


RAPID and luxuriant growth of public interest in architecture has been freely—and perhaps somewhat rashly—inferred to be plainly evident from the present attitude of the lay Press. During the past month or so the daily

newspapers, London and provincial, have certainly devoted an extraordinary amount of attention, not only to the consideration of the perennial Garden City and Cheap Cottage problems, but to such purely empirical abstractions as the alleged vandalism accomplished at Hexham and contemplated at Romsey; to the "disfigurement of the country" by intrusive buildings that, in the felicitous phrase of Mr. Thackeray Turner, "swear at you as you pass"; to the missed opportunities of the Mall and the Marble Arch; and to the sublime possibilities of occupying an artistic house and living up to it on an income of £200 a year. It is true that these discussions—wide enough in their scope—have been mainly confined to a few such well-seasoned veterans as Mr. Walter Crane, Mr. St. John Hope, Mr. Thackeray Turner, Mr. Beresford Pite, Mr. Aymer Vallance, and Mr. William Woodward; but the appearance of this gallant band on the war-path, and the encouragement of their fine fervour by the astute lay editor, who is supposed to know instinctively what matters of pith and moment are fermenting in the public mind, may be easily mistaken for significant por-

tents. More hope-inspiring, although it may turn out to be equally illusory, is the appearance, in a recent issue of *The Times*, of a long leading article on "The New Architecture of London," in which the writer—someone of apparent professional standing, at whose identity many wild guesses have been made—takes for granted the general diffusion of "the new desire for beauty," which, he declares, is producing a profusion of ornament and rash experiments in style, is causing the abandonment of old principles before new ones have been established, and has brought present-day architecture to a state of anarchy. If indeed "chaos is come again," and if, as *The Times* writer assumes, "an original architecture is likely to arrive only when the architect cannot get away from this problem ["to express the uses of a building in terms of beauty"], when use dictates his design and his employers will not be content with it unless he makes it beautiful," then it is clear that we must lose no opportunity of educating our masters; for at present the architect in preparing his design is too commonly daunted by the harrowing suspicion that "his employers will not be content with it unless he makes it" unlovely and unchaste. But, to some of us at least, the prospect of being somehow and some day confronted by an architecturally appreciative public is unimaginable! Nevertheless, a sensible improvement in the general tone and level of the public taste is a consummation for which all good architects devoutly pray. It would enlarge their opportunities in an expanding ratio. They will therefore be greatly disappointed if, after all, it turns out—as haply it may—that the interest of the lay Press is factitious and ephemeral—a mere symptom of silly-season vapours.

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THE "Restoration" controversy is in full blast again, and this time circles round the alteration made in the screen or pulpitum of Hexham Abbey by the architects responsible for the new nave, Mr. Temple Moore and Mr. C. Hodges.

The campaign opened with Mr. Aymer Vallance's letter to *The Times* of August 18. The architects' chief offences there alleged are two—the hingeing of the solid traceried panels on the west side of the screen, and the provision of an iron spiral staircase to give access to the loft of the pulpitum in place of the old stone staircase. Mr. Vallance thunders at this tampering with the only remaining example of a timber pulpitum, and ascribes it to the modern "letch for vistas."

It may at once be agreed that those deans and

chapters who have the "letch for vistas," and have satisfied their letch by cutting out solid stone and replacing it by glass, have committed gross offences against the fabrics in their charge. Equally agreed that some surgical opening up of vistas in their persons would be a suitable Gilbertian punishment. The modern cathedral does not greatly differ in intention from the mediæval cathedral. The choir is still used by the chapter for the daily services, and is amply large for that purpose. The nave is still used for congregational purposes, and is, to all intents and purposes, a separate church. It was so in mediæval times; it is so now. The screen was meant to be a solid division; there is no reason why it should be mutilated by having glass windows inserted through a foolish longing for vistas.

The case of Hexham Abbey is, however, entirely different. The name "abbey" remains, but it is simply a parish church. The choir was insufficient for the accommodation of the congregation, and a new nave has accordingly been added. This work meets with general acceptance, and even the mediæval Mr. Vallance finds no fault with it.

At Hexham, then, parish church conditions and not cathedral conditions apply in their entirety. The services of worship conducted at and near the altar are needed to be in view of the congregation seated in the nave. The solid screen blocked the way. The architects did not remove it, they simply altered it to enable worshippers to worship, and did so without damaging it. On Sundays the hinged panels are opened, on week-days they are shut, and no one but an expert could detect any alteration. Modern needs are filled, and the history of the screen remains intact.

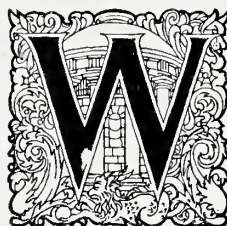
The controversy has been continued by the Dean of Ripon, Mr. St. John Hope, and others, and while we have taken great pleasure from the able way in which Mr. Hope has demolished the Dean on questions of liturgical and historical importance, we need not follow that branch of the controversy. As to the iron spiral staircase we confess to sympathy with Mr. Aymer Vallance's abhorrence of it. The removal of the stone staircase from its original position was necessary that the congregation might enjoy the fruits of the opening of the screen, but it seems unfortunate that the architects did not devise a new stone staircase rather than an iron one.

The opening of the screen raises a general question of considerable importance to all who have the care and reparation of ancient buildings.

The thorough-going antiquary is an *intransigent*, and we rather feel that the refusal to admit of alteration to meet reasonable modern needs is little calculated to serve the desired end.

As Voltaire wrote: "*Après tout, dit Candide, il faut cultiver notre jardin.*" Unless churches are to be scheduled as national monuments, and religious use denied to them, the people responsible for ordering our religious life must be allowed some opinion as to their adaptation to changing needs. They equally must be watched lest they havoc priceless and irreplaceable relics of our national arts; but surely that has not occurred at Hexham. Good causes are apt to be prejudiced by indiscreet enthusiasms, and we think that the alterations made by Mr. Temple Moore and Mr. C. Hodges will meet not only with the approval of architects experienced in such things, but also of most antiquaries.

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WE recently had the satisfaction of referring, in a review of the papers of the British School at Rome, to the excellent work which is being done there under the direction of Dr. T. Ashby. Especially welcome, however, is the promise that

before long the school will be publishing a Catalogue Raisonné of the collection of ancient sculpture, belonging to the municipality of Rome and housed in the Capitoline Museum. We understand that every example will be illustrated and its *provenance* set out as far as it can be ascertained.

The art of the sculptor has been so poorly documented, that a publication of this sort will be of the greatest possible value to the student. It will also go some way to remove the reproach that the elucidation of the history of sculpture has been too much left to foreign critics. We wish all success to Dr. Ashby and his fellow workers.

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THE plight of Winchester Cathedral is truly pitiable. Every fresh examination reveals further dangerous defects. Parts that were thought to be at least fairly sound have been found, on recent investigation, to be in need of immediate

protection, lest they should "fall to cureless ruin." The north wall of the north transept is found to be sinking, and the cracks that appear in it in every direction are said to vary from an inch to more than three inches in width, and are daily yawning more hideously as the treacherous peat yields to the weight of the wall. Mr. T. G. Jackson, R.A., the architect in charge of the preservation works, advises prompt underpinning, with, of course, grouting of the cracks. The nave is reported to be in an equally deplorable

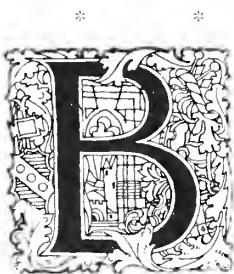


THE QUADRIGA TO COMPLETE THE
WELLINGTON ARCH, LONDON.
CAPTAIN ADRIAN JONES, SCULPTOR.

state. All its columns are out of line; and it is pretty certain that it will have to be underpinned—a formidable and a very expensive work of necessity. There is something grimly ludicrous in the statement that the buttresses reared by William of Wykeham to support the nave are actually hanging on to the north wall and dragging it to destruction; and there is further incitement to bitterly ironical laughter in the guide-book tag that the mediæval artificers (especially those of Winchester Cathedral) “built better than they knew.” What they did not know was how to make firm foundations. It would seem that his self-appointed censors have assumed, from these recent developments, that the newly-revealed defects were not anticipated, but ought to have been foreseen. This is, of course, quite a gratuitous assumption. As the Dean has been constrained to point out, “It is, from the nature of the case, impossible to know the full extent of the mischief which has to be remedied until it is revealed by the progress of the work.” Surely it ought not to have been necessary to advance so self-evident a proposition. One would have thought that even a captious critic would not need to be told, “The Spanish fleet you cannot see, because it is not yet in sight.” Mr. Jackson has an unenviable task in rectifying the fundamental blunders of the mediæval builders, and, considering the splendid work he is doing in face of most disheartening difficulties, acrimonious criticism of such trifles as, for instance, the colour of the cement used in pointing, seems to reach the limits of puerility and ingratitude.

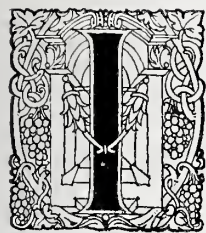


TO prevent too dreary a monotony in the contents of THE REVIEW, Mr. Swales temporarily relinquishes his survey of American Architecture to take a run round Paris. We desire to make this clear lest it should be thought that the continuance of the series had been abandoned. Such is not the intention; but Mr. Swales, having dealt with the “skyscraper” type of office building, will later on proceed to consider some of the other types, and notably some of the very excellent works of Messrs. McKim, Mead, and White. Afterwards the shop and “store” buildings will come under consideration, previous to a survey of ecclesiastical, domestic, and other work. The articles on Paris will introduce to notice some of the excellent old work, still existing, which is off the beaten track of the tourist, and Mr. Swales has written the articles from the point of view of a helpful guide to those whose stay in Paris is limited.



BUCKINGHAM PALACE, it is confidently predicted, will not long survive the monument that Sir Aston Webb and Mr. Brock are conspiring to make overpoweringly magnificent. When the people see the monument they will despise the Palace as heartily as they ought to have done without any such adventitious incitement to righteous indignation. The palace, inside and out, would, indeed, illustrate pretty accurately the biologist’s fine-sounding phrase, “a fortuitous concourse of irreconcilable antagonisms.” It is a conglomeration of incongruous styles and muddled ornamentation. Neither Nash, who reconstructed it, nor Blore, who raised it a storey and added the German-looking east side, would suffer much loss of reputation if it were demolished to make room for a building that should be really worthy of its fine site and its high functions. But, the public toleration of bad architecture being inveterate and ingrained, we are unable to share the apparently oversanguine expectation that Buckingham Palace will soon be superseded by a building that shall reflect to some appreciable degree the power and dignity of empire and the genius of the nation. At any rate, it is a great pity that a new imperial palace was not designed at the same time as the Queen Victoria Monument, so as to form the dominant feature of a complete and congruous Mall Improvement Scheme.

Bolton Abbey, Yorkshire.



IF any man covet quietude and the simple life he may still find it among the dales of Yorkshire, even as, centuries ago, it was found by the greatest exponents of plain living and high thinking—the monks, half farmers, half scholars, to whom we owe Bolton Priory and many other religious houses. It is almost a truism of our day that the artistic sense is seldom wedded to a practical utilitarian instinct, but if the evidence of “things seen” counts for aught we have abundant proof that the founders of the old priory on the River Wharfe made their choice of a site with rare appreciation of its artistic charm and also with a keen eye to the comforts of life. On all sides the eye may feast itself with the varied enchanting colours of hill and dale, river and woodland, and never an anxious thought need be harboured that the surrounding pastures and preserves will fail to satisfy the cravings of the inner man. That such a life tended to produce exalted thoughts and high aspirations may surprise the modern critic, who

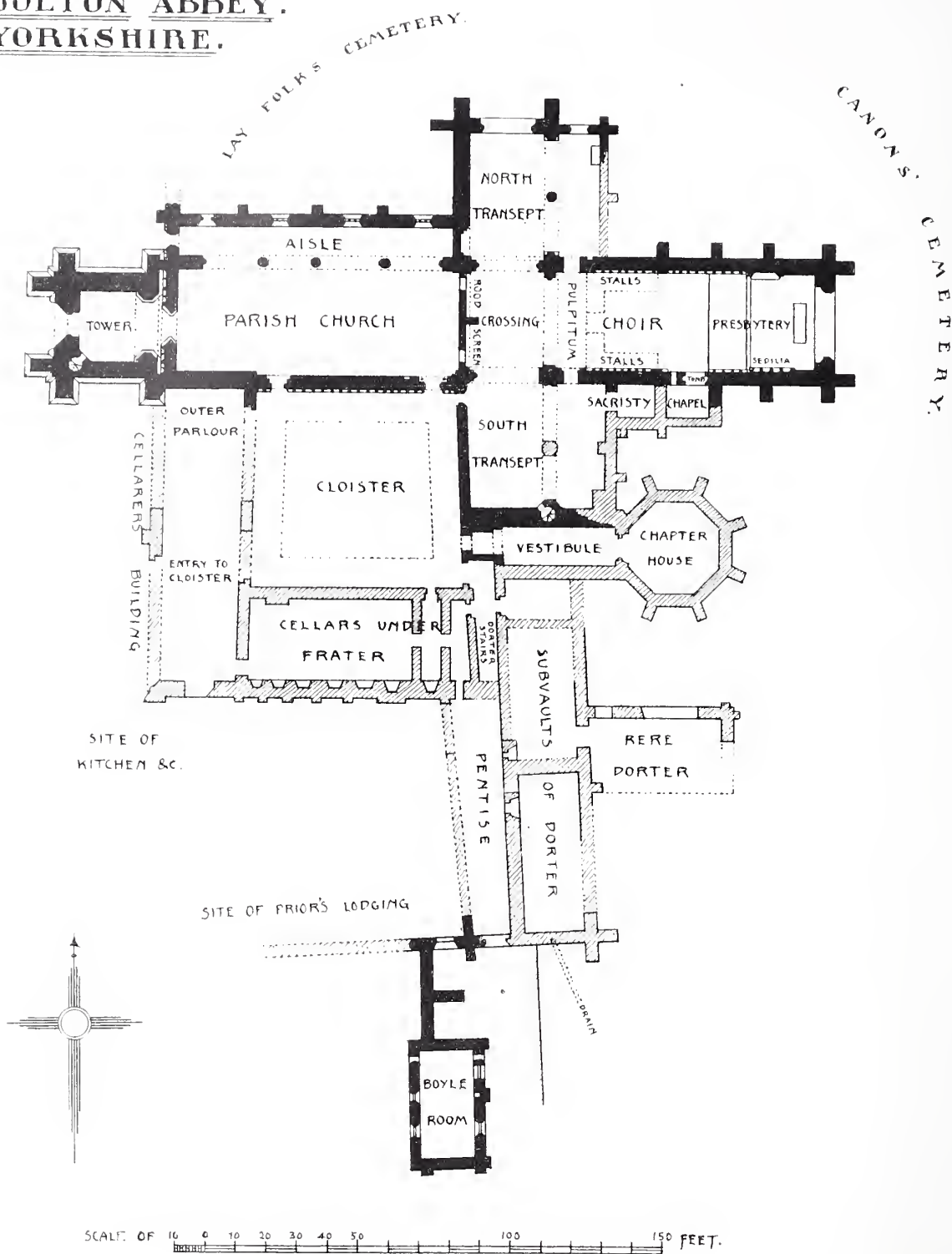
associates a certain laxity of mental effort and achievement with quiet country ways and ample means for providing bodily sustenance. But such men argue without knowledge. They have no experience of the call of the hills, to which poets and priests, philosophers and prophets, have responded since the world began. They can only conceive of the highest artistic development of the mind where learning has her home in towns and cities. Therefore to such men the numerous ruined monuments of a long-dead country genius, nurtured by the simple life, are little short of an insoluble mystery. These monastic builders were surely more than men. Such an eastern window as that of Bolton Priory could not be the work of a recluse. So they contend, forgetting that in quietness there is strength, not only of body but of mind. These builders of Bolton Priory were inspired by the same dreams as those which set Petrarch writing in 1335: “Whilst I was admiring so many individual objects of the earth, my soul rose to lofty contemplations.”

The priory was originally founded in honour of our Lady and Saint Cuthbert, by the Canons



VIEW FROM THE SOUTH-EAST.

Photo: E. H. Bu'lock

BOLTON ABBEY.
YORKSHIRE.

Regular of Saint Augustine, in 1121, at Embsay, a bleak and uninviting situation. Thirty years later it was transferred to the manor of Bolton, the said manor being granted by Alice de Romille and her son the Boy of Egremont. Whether the reason for this transference was, as tradition asserts, that a fitting memorial should be erected to the Boy of Egremont (said to have been drowned in the Strid) on land given by his mother, or simply that the monks seized a favourable opportunity to obtain a more ideal site for their regular life when

this offer of the land was made, remains uncertain. But at least we know that Embsay's loss was the country's gain. At the Dissolution the priory was sold to Henry Clifford, Earl of Cumberland, and was passed by Elizabeth (sole heiress) to Richard Earl of Burlington in 1635, likewise by Charlotte (sole heiress) to William the fourth Duke of Devonshire in 1748.

To day the priory attracts many sightseers, and the Duke of Devonshire throws open the private estate of Bolton Woods to the public.

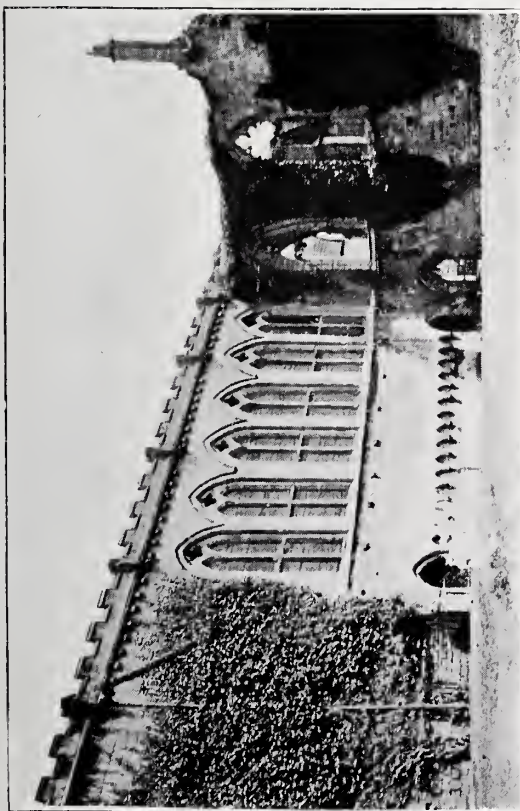


VIEW FROM THE NORTH-WEST.



THE CHOIR AND SOUTH TRANSEPT.

Photos: E. H. Bullock.

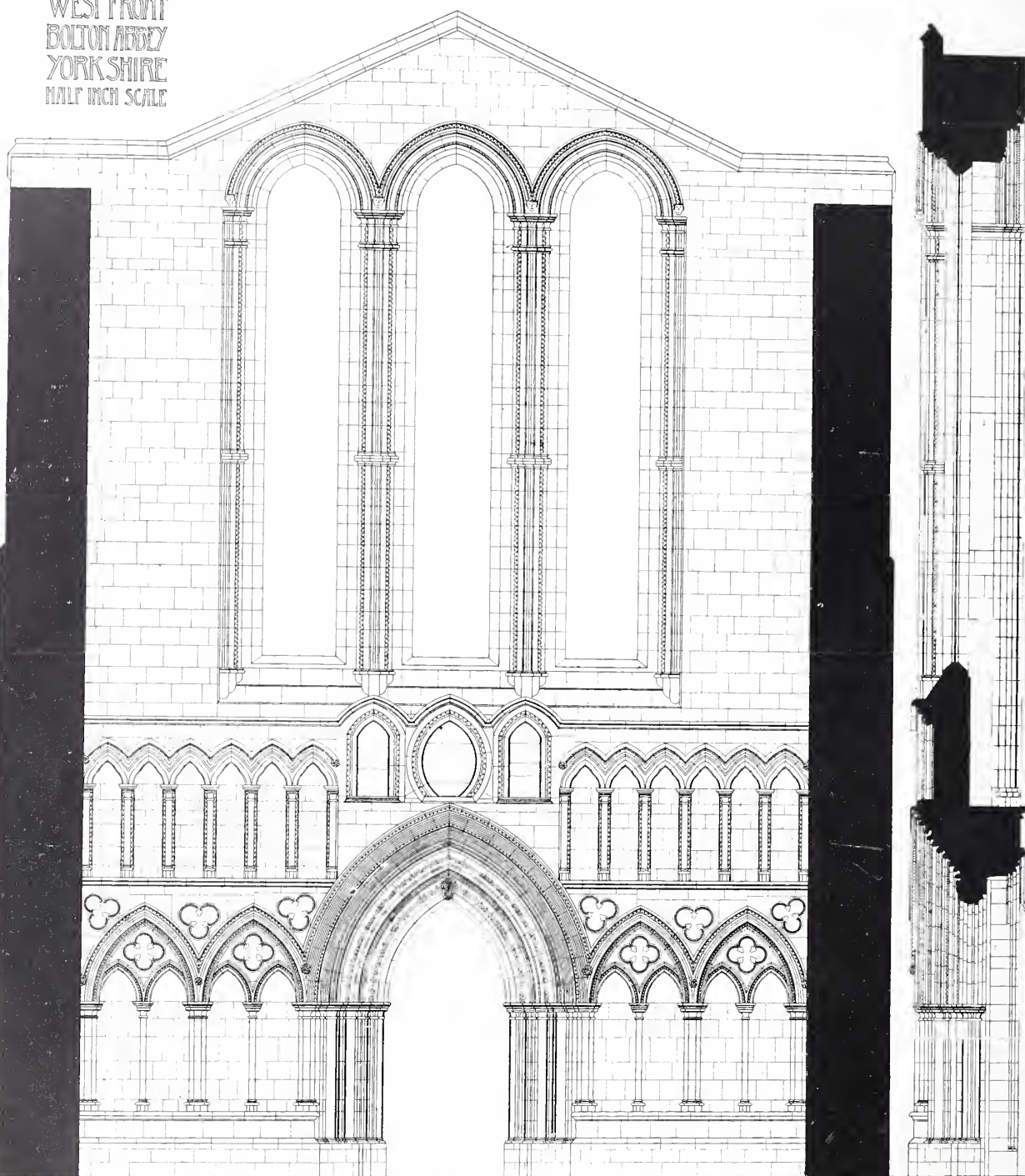


SOUTH-SIDE OF THE NAVE, SHOWING POSITION OF CLOISTERS.



INTERIOR, LOOKING EAST.

THIRTEENTH
CENTURY
WEST FRONT
BOLTON ABBEY
YORKSHIRE
HALF INCH SCALE



ELEVATION

SECTION

FLAN

09630
INCHES 1:11

5 10 15 20 FEET

Perhaps the most perfect point of observation is to be found where the growths of underwood creep down to the river like wild beasts to drink, with the silent swirl of the eddying stream at our feet, or near some rock-bound basin reflecting the ruins in all their beauty.

We have already referred to the east window, and notice must be taken of the interlaced arcading above the canons' stalls, which marks the transition from the round-arched Norman to the Early Pointed style, which would sufficiently fix the date 1140-1160 even if we were not in possession of the old abbey charter.

After the English defeat at Bannockburn in 1314 the priory was pillaged by the Scots, and



WEST FRONT OF NORTH AISLE.

disappeared, but still retains its Early English character as when first built about 1200, though it lost much of its beauty by the removal of its former furniture during the restoration by the late G. E. Street, R.A. The lower part of the south wall with the whole of its western termination is the only relic of the Norman nave remaining. The nave is divided from its aisle by four large pointed



WEST FRONT OF THE TOWER.

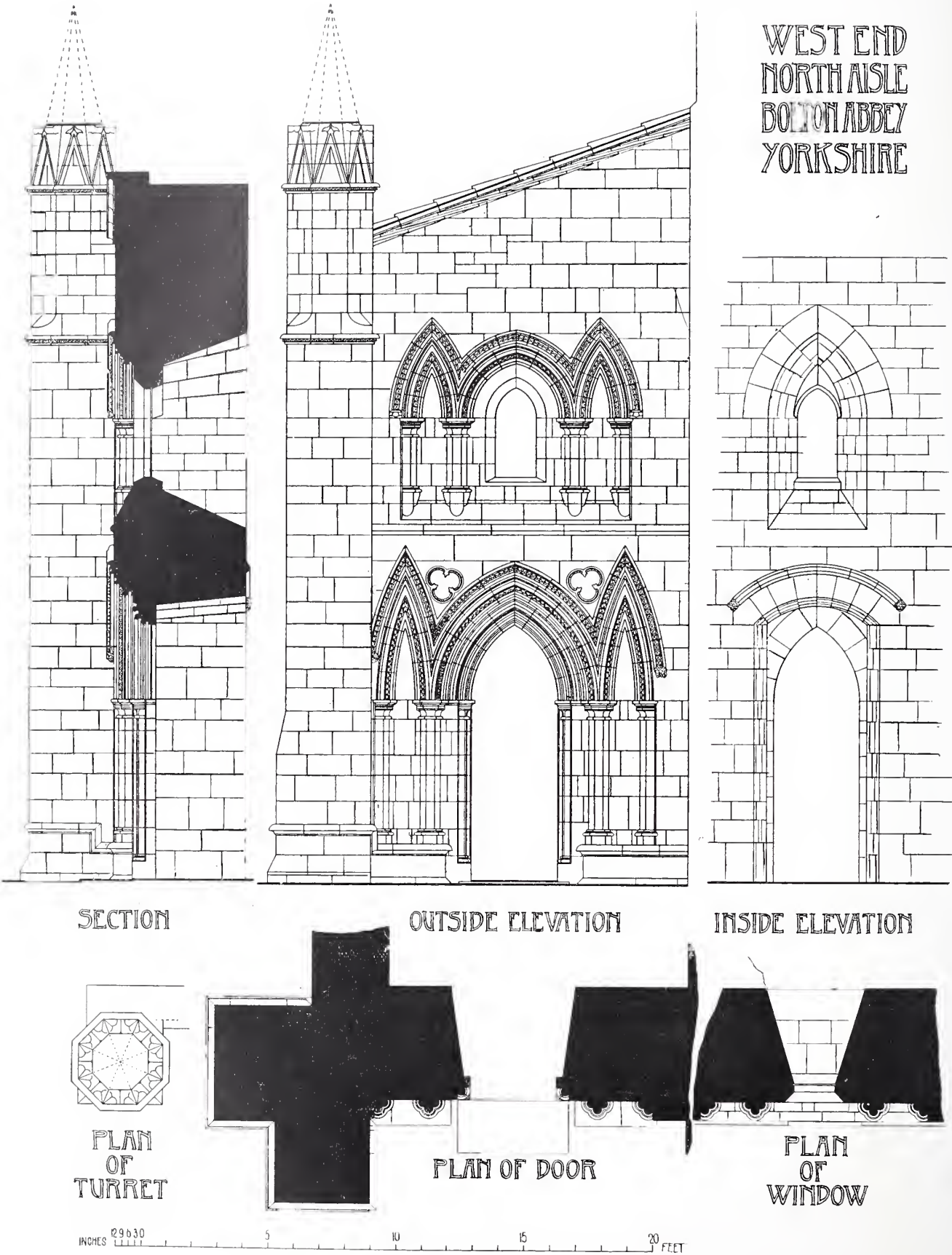
the inmates were forced to fly for their lives. Before that time the canons, undisturbed by marauders, made considerable improvements and additions to the conventual buildings. Norman central towers such as the one here were frequently badly built, and many either fell or were taken down. The one at Bolton was probably removed for this cause, and the narrow Norman lights were replaced by windows of flamboyant character which still remain in ruins in the canons' choir. The date when these improvements were carried out was from 1290 to 1300, as appears in the MSS. of the priory. The upper part of the choir was rebuilt as far as was necessary to enable the larger windows to be inserted.

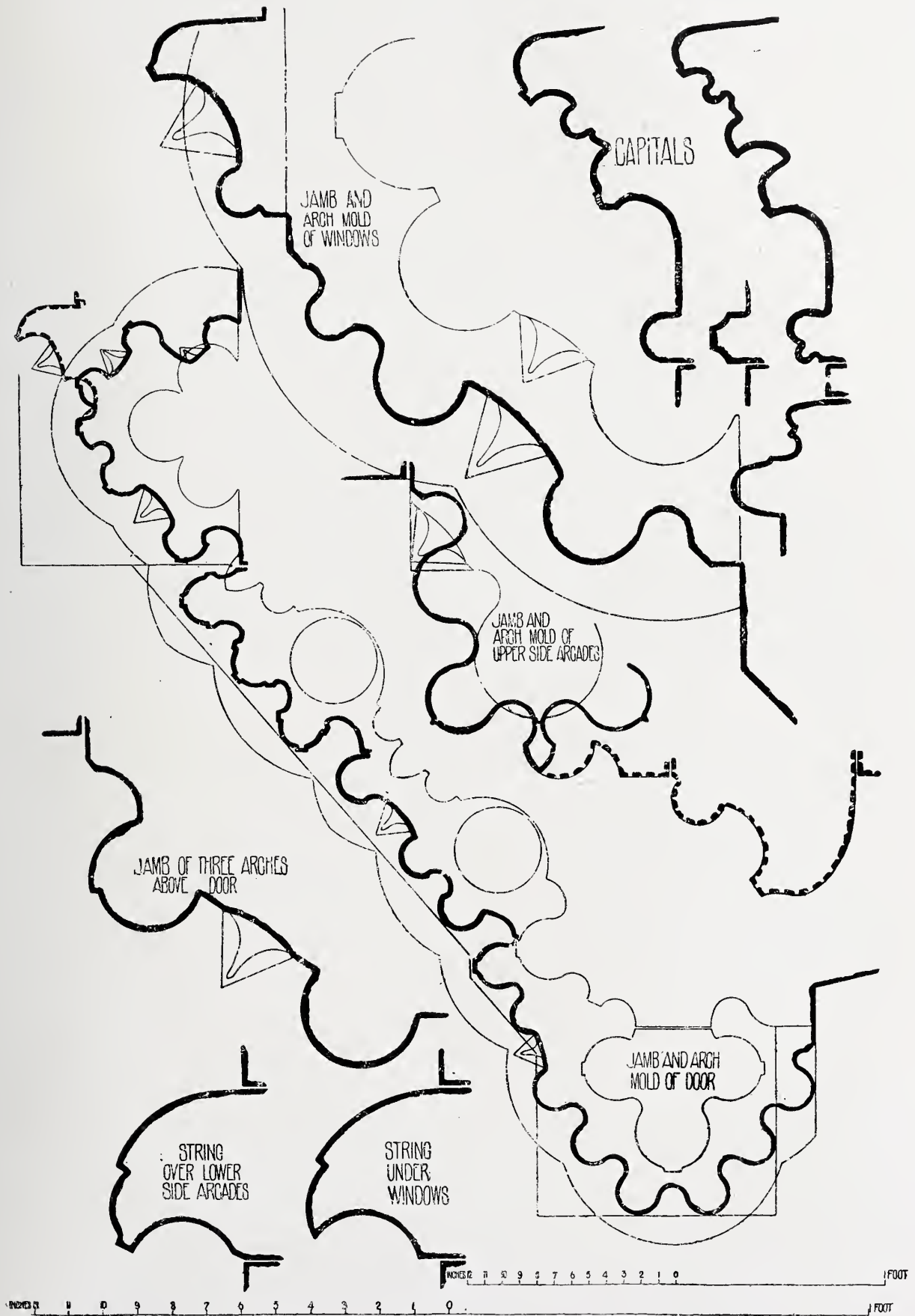
The Norman nave of the church has mostly



WEST FRONT OF THE NAVE.

Photos: E. H. Bullock.





arches supported by massive columns; the centre one is circular and the others octagonal, having their capitals enriched with the characteristic dog-tooth ornament. Above is a clerestory of four lancet lights. The panelled roof of low pitch was put up when the new tower was built in the early part of the sixteenth century, but has since been restored. Services are still held in this portion of the conventual buildings. The exquisite Early English west front of the church (*vide* drawing), one of the finest examples of the kind, has in a great measure retained its wonderful preservation, thanks to the protection it has received from the adjoining later tower. Had the tower been completed this fine original work would have been taken down, in order to connect the new tower and the existing nave. This tower is a fine example of Late Perpendicular masonry, begun before the dissolution of the priory and never completed. The date 1520 cut in the stone of the tower is said to be the oldest date yet legible on a building in Yorkshire.

A noteworthy reason exists to account for the preservation of that part of the conventual church

which is still used, while the ruins of far greater portions are covered with clinging ivy. In the ritual of the Augustinian Canons the nave of the church was reserved for public use, while the choir was kept for the exclusive use of the canons. In order that the two parts should be entirely separate, two solid stone screens were put up, one in the eastern and the other in the western arch of the crossing. The parish were worldly-wise enough only to maintain in repair the building devoted to public use: they had nothing to waste on sentiment!

To-day, who can fail to recall as he stands gazing across the river at the venerable relics of glorious architecture, still possessed of power to raise the thoughts and uplift the soul, that here men learnt to love the best in art, and to despise all that was unworthy of their utmost skill? It is well indeed to remember the early builder's inspiration—

His daily teachers had been woods and rills,
The silence that is in the starry sky—
The sleep that is among the lonely hills.

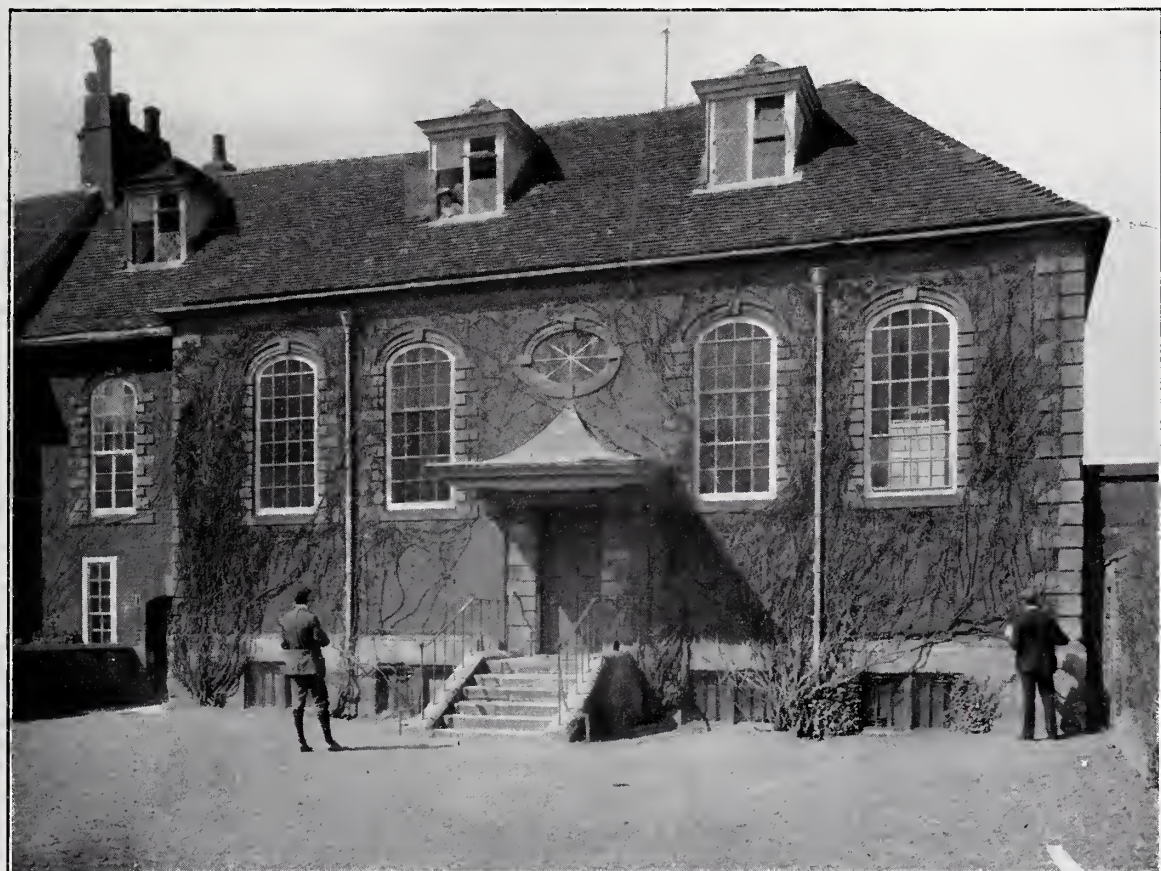
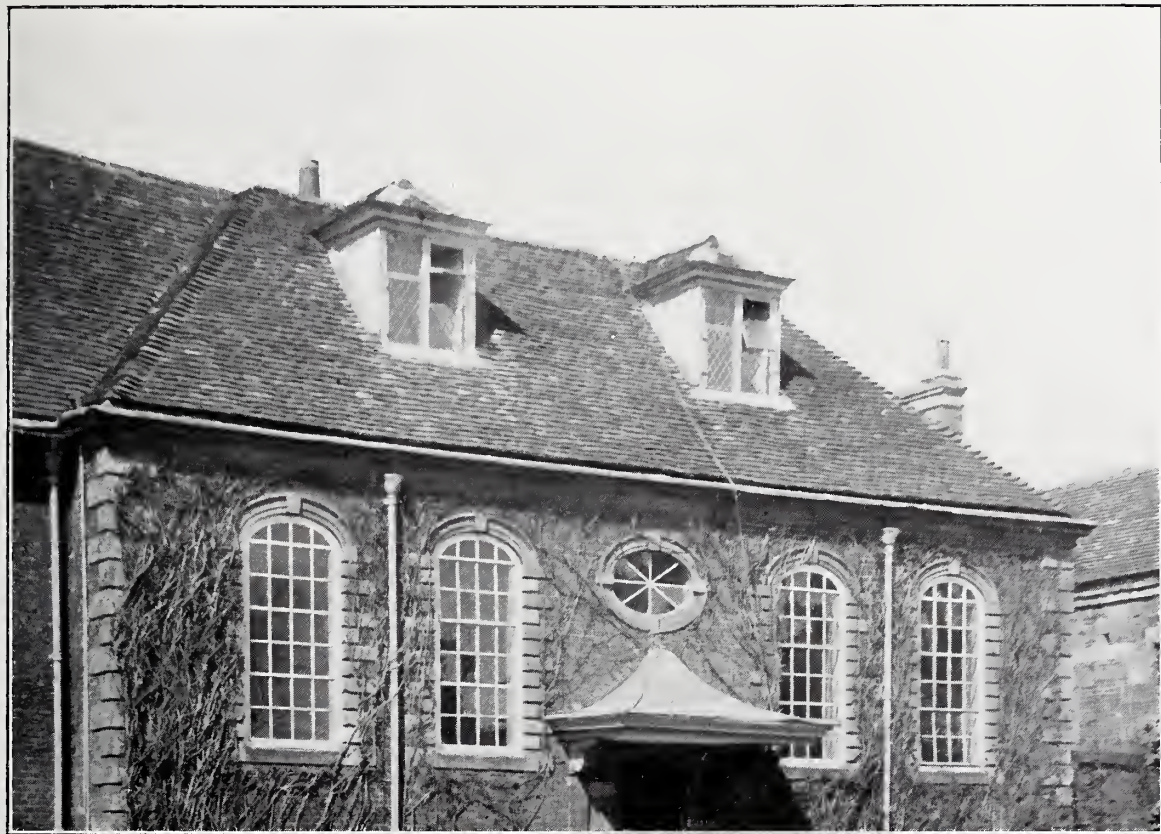
ERNEST H. BULLOCK.



Photo: Taunt.

The Practical Exemplar of Architecture.

XXVI.



THE CHOIR HOUSE IN THE CLOSE, SALISBURY.

Photos: F. Bacon.

*Photo: F. Bacon.*

THE CHIMNEY-STACK.

THE CHOIR HOUSE IN THE CLOSE, SALISBURY.



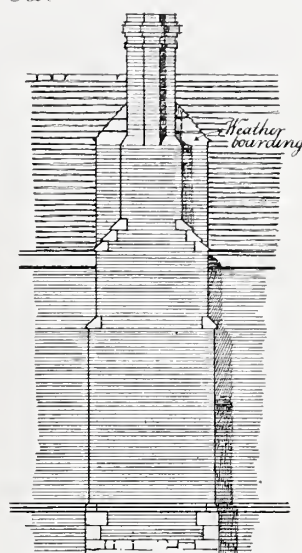
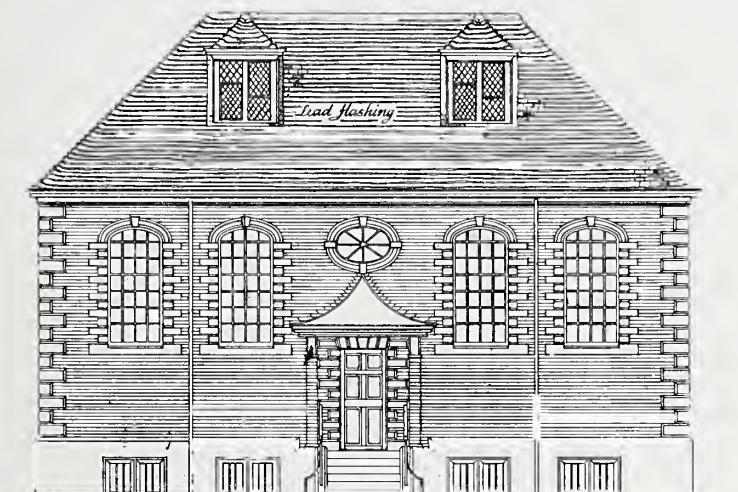
IT is difficult to say if the Close at Salisbury is as celebrated as the great Piazza at Venice. Certainly they are both fair to look on, and they ought only to be compared, as the East and West. They are both splendid types—the one of England, the other of the East held in fee by Italy. It is a great and manifold pleasure to skirt, in the cool shade of the loggias, the piazza blazing in the high noontide, to look through the air, palpitating with heat, to where St. Mark's raises its fair head, fretted like the foam of the sea, against the deep sky. It is also good to watch that flamboyant façade wane and fade with the day into the dim night, until it becomes a fabric almost of the

essence of dreams, or, more fragile still, of the stuff of that palace in Xanadu.¹

But Salisbury is not less beautiful. Who can forget, on a morning of early spring, seeing the grey cathedral rise in silent majesty into the pale sky out of wide lawns bright with new green, and shaded here and there by great trees in their new glory? On all sides are dwellings neat and proper, the residences of the clergy, not cramped and jostled together, but almost, one might say, grown there as in a well-ordered garden. Of various ages and dates they cluster near by the base of the most chaste of cathedrals, and form a splendid foil to it. Two great English painters have familiarised us with these places—Constable and Turner. The choir-house, the immediate object of this note, is situated to the north-west of the cathedral, and was built at the end of the seventeenth century. Tradition ascribes it to Sir

¹ "The shadow of the dome of pleasure Floated midway on the waves."

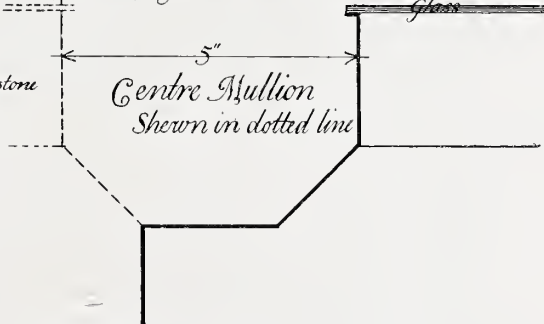
Scale of Feet for Elevation 0 5 10 15 20 25 30 35 40 45 Feet



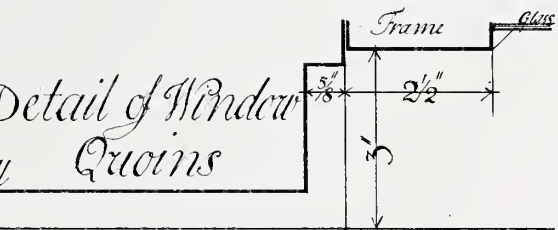
Elevation of Chimney Back Elevation

Bricks measure $2\frac{1}{2} \times 4\frac{1}{2} \times 9$

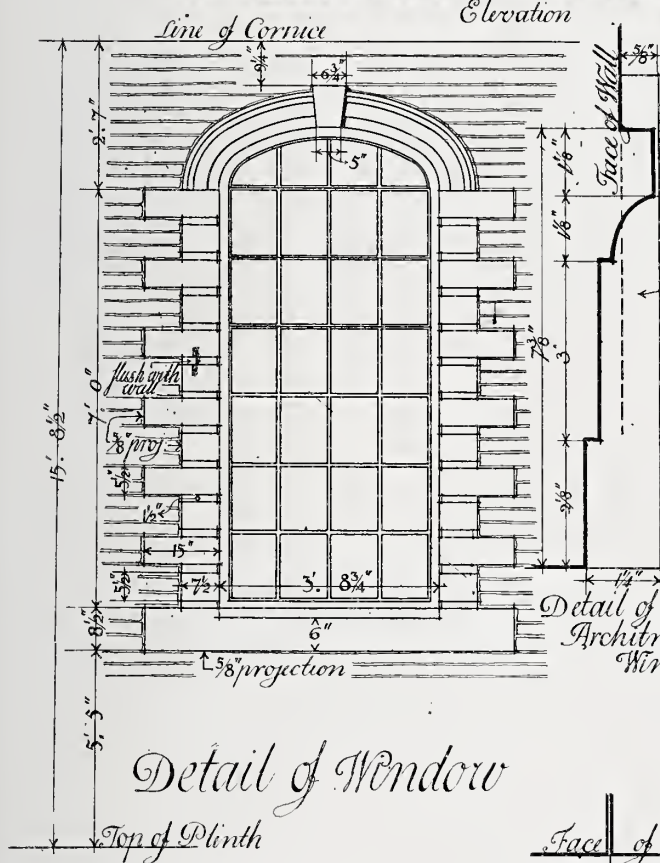
Scale for Details
Scale for detail of Window
Inches
Feet



Detail of Basement Window



Detail of Window Quoins



Detail of Window

MEASURED AND DRAWN BY H. A. McQUEEN.

Christopher Wren, who was called in, as is well known, to make a report on the condition of the cathedral. Whoever the architect was he has displayed a playful fancy in the design, and a fine feeling for detail. The composition of the front is unusual, and singularly well proportioned. The elliptical-headed windows, with their delicate coigns and simple architraves round the heads, are delightful. The chief feature of the front is of course the doorway, which is masculine and bold in

design; the brackets and hood are good, and the elliptical window over them makes a fine finish to it. The iron railing to the steps is extremely simple and effective. Indeed the whole marks in a decisive way the entrance. The main cornice, of stone, is designed with a small cove—a favourite profile in Salisbury—and looks very well. Although it is comparatively small it is of a piece with the rest of the front, and is an adequate finish to the brick wall. The tiled roof is hipped and



THE CHOIR SCHOOL, THE CLOSE, SALISBURY.
MEASURED AND DRAWN BY H. A. McQUEEN.

Section



Photo.: F. Bacon.



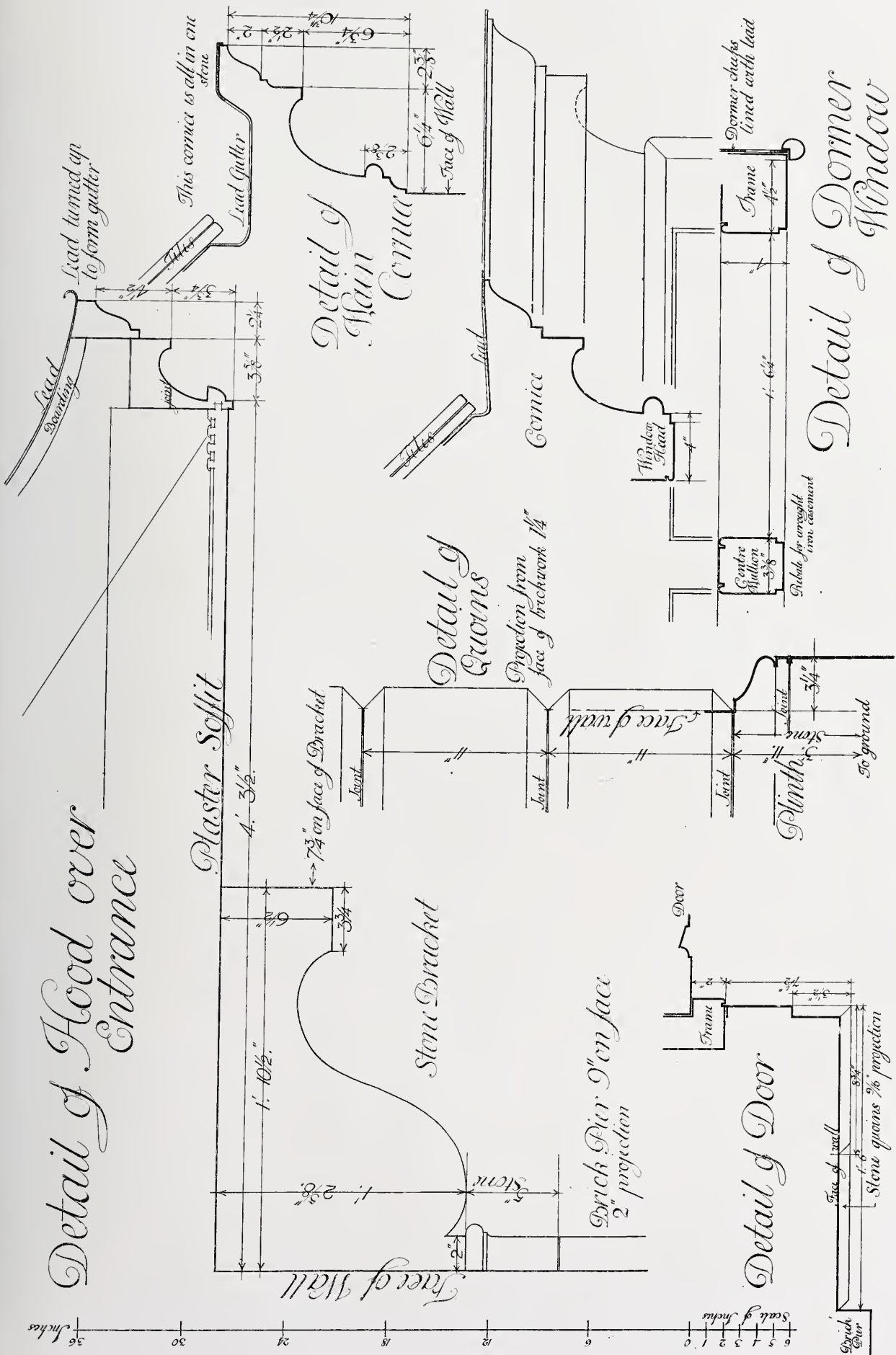
THE CHOIR SCHOOL, THE CLOF, SALISBURY.
THE ENTRANCE DOORWAY.



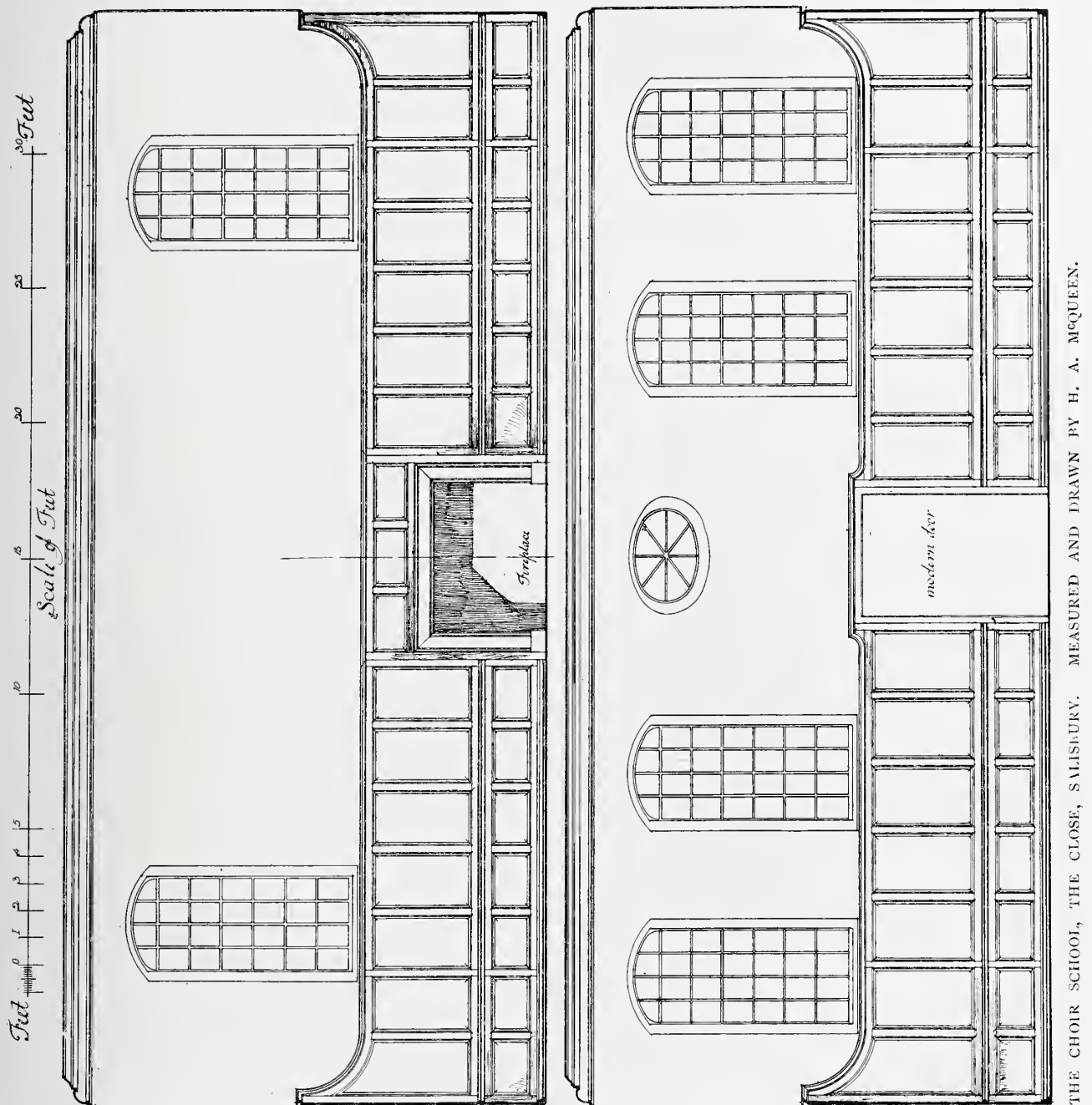
THE CHOIR SCHOOL, THE CLOSE, SALISBURY.

INTERIOR VIEWS.

Photos: F. Bacon.



THE CHOIR SCHOOL, THE CLOF, SALISBURY. MEASURED AND DRAWN BY H. A. MCQUEEN.



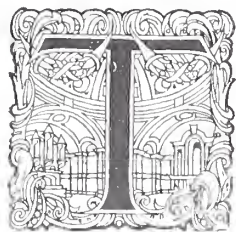
ornamented with dormers, which have cornices similar in design to the one at the eaves. It should be noticed that the three sets of coigns—to the corners of the building, to the windows, to the door—are all of different sizes. The back elevation has a bold and simple chimney in the middle, with a window on each side similar to those of the front. If the outside is like Wren, with its fancy and playfulness, the same is no less true of the interior. The moulded stone jambs and lintel forming the fireplace, the simple oak panelling,

the raised desks at the ends, are all reminiscent of Wren. The curved ramps to the panelling have a fine effect, and give importance to the daisied ends. The room has a flat plaster ceiling, and the space over in the roof is utilised as a dormitory. Many generations of schoolboys have passed in and out from the Close to this most delightful schoolroom. The panelling and benches are scored over with many names, and the panelling under the dado rail has perished under impatient kicks from schoolboy feet.

J. M. W. HALLEY.

Sir Gilbert Scott, R.A.—III.

IV.—TWO GREAT COMPETITIONS.



THE great competition for new Government Offices, gazetted in 1856, formed one of the chief events of Scott's career, and found him by no means unprepared. For some time he had been making drawings of suitable details, and in a design for Halifax Town Hall had set forth his ideas on paper. He describes his finished designs as combining a majority of French details with a few controlling elements which were Italian in feeling, but was not altogether satisfied with the result. Of his drawings, however, he says that they were "probably the best ever sent in to a competition." Only a small number of the competitors submitted Gothic designs, and the premium for the War Office Block was awarded to H. B. Garling, that for the Foreign Office going to Messrs. Banks & Barry, Scott coming third in the latter case and not being placed in the former. Shortly afterwards, however, on hearing that the whole result of the competition was to be ignored and that an absolute outsider was to be appointed, Barry, Wyatt, and Scott met at Mr. Beresford Hope's house to air their grievance and to discuss a plan of campaign. Backed by the Institute they succeeded in obtaining the promise of a Select Committee, who soon brought to light a number of unexpected facts as to the real opinions of the assessors who had judged the drawings. To us the most important of these facts is that they had placed Scott's design as being second best for both blocks, and could not name anyone who deserved to be first. The Committee therefore, after a little discussion as to the relative merits of "the styles," decided that the honours lay between Scott's designs and those of Messrs. Banks and Barry. This was in July 1858, and in November the Commissioner of Works gave his verdict for Scott.

He was, however, told that as an India Office was to be substituted for the War Office, he would have to revise his designs. Digby Wyatt, official architect to this department, thus became Scott's colleague for the work. All was progressing smoothly once more when a violent opposition to the plans was commenced by Sir William Tite in Parliament, and encouraged by Lord Palmerston. Scott replied in a long letter to *The Times* the following day and contradicted his opponent's statement that his lighting was deficient. For months the controversy dragged on, though the working drawings were gradually approaching completion.

His principal supporters in Parliament were Lord Elcho, Lord John Manners, Mr. Charles Buxton, Sir Stafford Northcote, Sir Morton Peto, the builder, and his old friend Mr. Akroyd, whilst the *Saturday Review* and the *Ecclesiologist* also favoured his cause. Twice were plans and models exhibited in the House of Commons tea-room. At length more serious opposition followed in the shape of a strong deputation of architects to protest against the employment of the Gothic style, a deputation which was in all probability engineered by Lord Palmerston himself. In spite of a rally of Scott's professional friends (Burgess, E. W. Pugin, Ewan Christian, J. L. Pearson, A. W. Blomfield, and others) he was told definitely by Lord Palmerston that Gothic would not be tolerated, and that he would be supplied with a coadjutor who would prepare the design. Naturally Scott took umbrage at this step, and after writing another strong letter communicated with Mr. Gladstone, who had previously assured him that his appointment would be respected. So utterly upset and broken down was he with this long-protracted period of anxiety that for the first time in twenty-four years he took a "quasi-holiday of two months, with sea-air and a course of quinine," at Scarborough. Here, never idle, he began to sketch out a new Italian design, and on returning to town, managed with some difficulty to obtain an audience. He discovered that Palmerston was having another set of designs prepared covertly, and once more had to firmly protest. The last act of the drama commenced when this Italian design was placed before a neutral tribunal of architects for judgment—Cockerell, Burn, and Fergusson. Cockerell was all for a pure classic building, Fergusson favoured Scott's last design, Burn was for fair play and no jobbery. The drawings were therefore passed with modifications, and this decision was endorsed by Parliament in 1860. Even after this, however, Palmerston succeeded in forcing Scott to re-draw the whole of his designs, both elevations and plans, on the plea that since 1856 the requirements of the departments concerned had completely changed. This final set of drawings was sanctioned in 1861, five years after the competition commenced. Opposition this time curiously enough came from the hitherto friendly Gothic party. Scott and Wyatt's joint production is now an old inhabitant of Whitehall, long passed from the arena of criticism and too well known to need description. It is with much relief that one turns from this dreary tale of labour wasted, of selfish interests and of foolish prejudices, to consider the more



COMPETITION DESIGN FOR THE NEW LAW COURTS.

GENERAL VIEW FROM THE STRAND.

even tenor of events in Scott's general practice. He erected two large churches in 1858: St. Matthias, Richmond, and St. Mary's, Stoke Newington. By this time he had become an enthusiastic exponent of fourteenth-century Gothic, tempered with the French influence then so much in vogue.

The Westminster Column, a prominent memorial in Broad Sanctuary, is also of this date, but it is difficult even for an admirer of Scott to say anything in its favour.

Two more buildings, nearly contemporary, have justly aroused much criticism. In pulling down, or rather removing with gunpowder, the historic

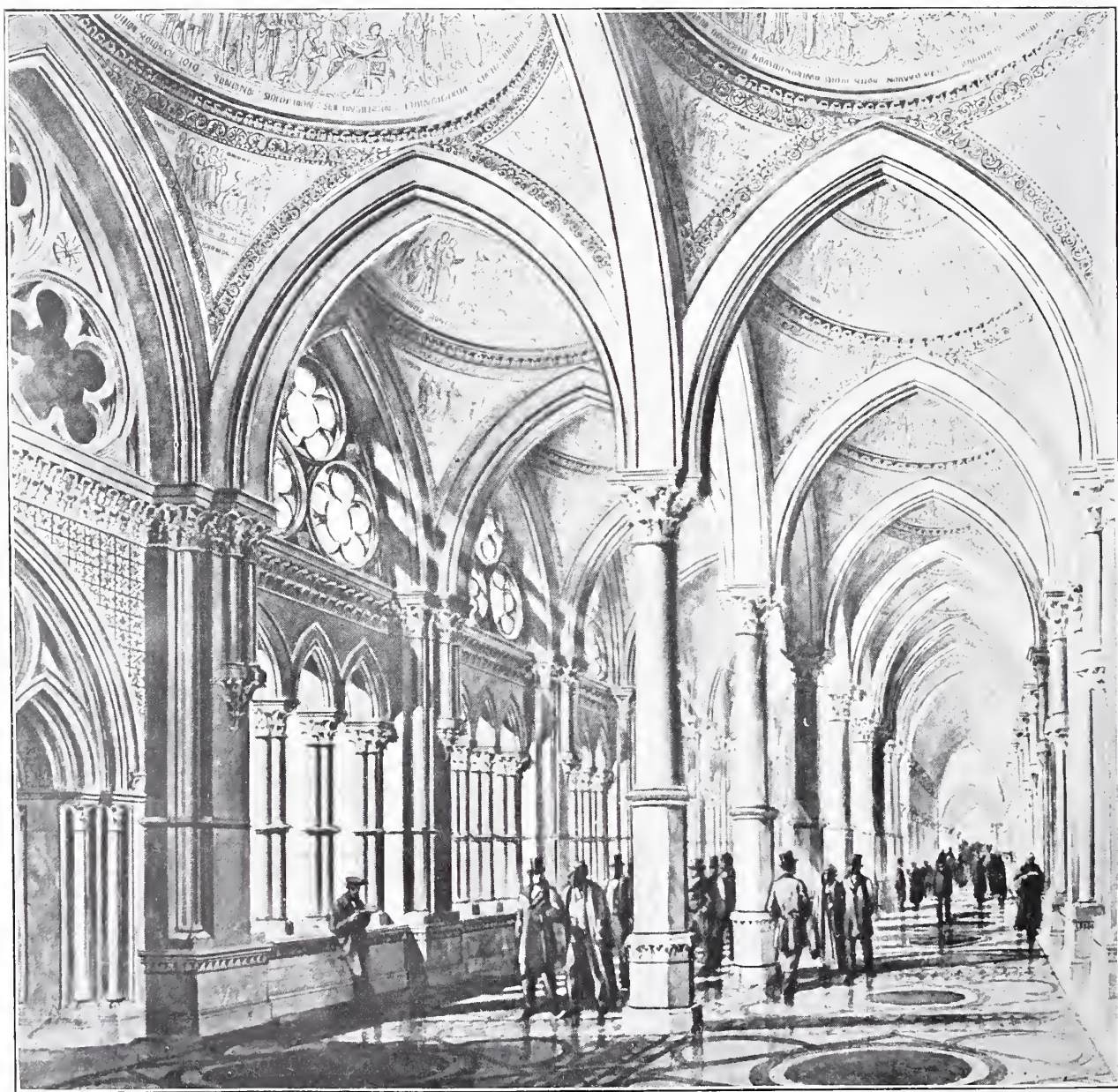
chapel of Exeter College at Oxford, he committed certainly a reprehensible error, but in raising on the same site a copy from a lofty French model the injury was aggravated. Standing in its quiet quadrangle, even after fifty years of wind and weather this uncouth alien still looks a stranded exotic. The detail is excellent of its kind, the style is admirable for France, but in Oxford Exeter Chapel is a dismal failure, utterly unworthy of its talented author. His other work in the same college is in itself ugly, not merely unsuitable, and is almost the worst piece of Revival Gothic in the city.

At Wellington College also, the great school near Sandhurst, his work is seen at its worst, though his chapel there has no encircling antiquity to

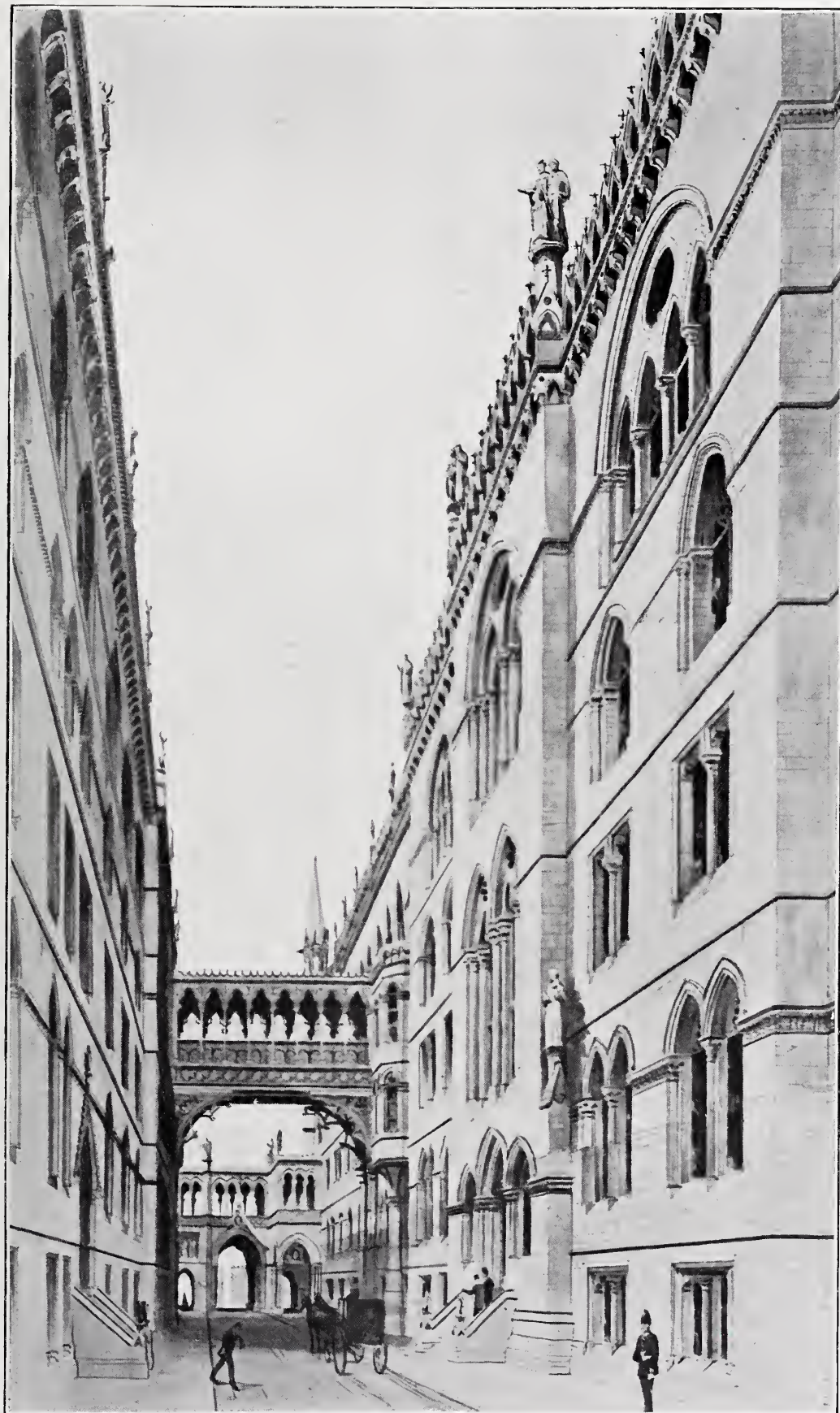
contend with. It is a defect apparent in both these chapels that the effect of the building is that of a chancel to a larger church never completed, an impression heightened at Wellington by the very despicable character of the arcading and porch connecting the chapel with the main blocks of the school.¹¹

He appears to no greater advantage in his design for Walton Hall, a house exhibiting the very lowest depths of Victorian Gothic; or in a monument erected to the Duchess of Gloucester in St. George's Chapel at Windsor. At Preston the Town Hall is an improvement, but we can only describe it as characteristic of its class and period. The secular buildings in which Scott was really successful are not very numerous.

¹¹ The chapel has been considerably altered recently to provide increased accommodation, and a complete change in its appearance has thus been effected.



THE LAW COURTS DESIGN: A CORRIDOR.



THE LAW COURTS DESIGN : THE INTERIOR STREET.

*Photo: F. M. Holborn.*

Cambridge contains one well-known example of this date in St. John's College Chapel, which replaces an earlier building. The latter appears to have been of little interest and importance, and the plea for rebuilding is to a large extent justifiable. Although Scott himself placed it very high among his achievements, I hardly think that modern opinion supports his view. There is an un-English something about it which often creeps into his work, and which always appears out of place in an old-world neighbourhood, an impression not produced in a confessedly modern and cosmopolitan street. His first design was infinitely preferable to that finally adopted, and though in many respects similar to Exeter Chapel, it was less aggressively foreign and precipitous. However, the action of a wealthy alumnus in offering to provide a tower to rival that at Merton was the cause of alterations to the design, alterations which greatly lessened its attractiveness. The tower is heavy and ungainly, especially from the west end. Nor does the gaudy decoration of the interior, nor the unconvincing outline of the roof-ribs, redeem the rest. It seems hard to believe that this building actually cost £60,000.

Two prominent public buildings in Leeds next claim our attention. We can heartily agree with Scott in considering Beckett's Bank in Park Row to be one of the best of his secular works. Standing in one of the finest streets in the provinces, it exhibits his Italian treatment of Gothic in his happiest vein, and in spite of plate-glass remains a by no means inartistic production. The large Infirmary, stowed away in the shabby purloins behind the Town Hall, is a more remarkable but less successful conception. The conflict between "hospital lights" and French geometrical tracery becomes here almost ludicrous, and there are many defects within, the chapel and waiting-hall both being very gloomy. Nearer London he built the Vaughan Library at Harrow, and also Hillingdon Church. The former is characteristic of his secular Gothic manner; the latter in many respects is different from, and excepting only the tower is inferior to, his usual type of church.

The limited competition for the new Law Courts in 1866 caused Scott nearly as much chagrin as did that for the Government Offices.

The arrangements were complicated, the site quite inadequate, and information had to be obtained from the law officers of the Crown.

"It took me, I think, from April to September to get up my information and throw it into anything like shape; and at length I succeeded in packing together, in what I had reason to think a good form, every room required to the number, I should think, of some thousands. We were told that arrangement alone was to settle the competition, and so I neglected the purely architectural work until a late period. Then, however, I took it vigorously in hand, working at it at odd times while my more practical study was going on, and then taking a month at the seaside for this department exclusively, besides much subsequent work on my return home. No previous competition had involved me in such an amount of labour."

The result was that Edward Barry was placed first and Scott second by the assessors; Scott first and Waterhouse second by the law officers. The judges were inclined to vote for Barry, but his "architecture" was approved by no one; so, following the bad precedent of 1856 (p. 180 *ante*), they proposed to yoke with him Street as a colleague, though the latter's designs had received no commendation. Scott protested, and had some measure of success thereby; but, fearing a recurrence of red-tape and jealousy such as he had been subjected to a few years before, he withdrew from the competition. In the end Barry was cut adrift, and thus it was that Street is responsible for one of the most important buildings in London. In the Institute Library is preserved a set of photographs of Scott's designs, which his most bitter critics must admit are among the finest examples of architectural draughtsmanship extant. In spite of a vast plan and multitudinous restrictions, he evidently contrived to have sufficient time to make of his elevations, and especially of his perspectives, works of art. Methods of drawing have greatly altered since then, in some ways for the better, but in two respects Scott's drawings are inimitable: his freedom from affectation and his wonderful effects of distance.¹²

MARTIN SHAW BRIGGS.

(*To be continued.*)

¹² This article perhaps hardly gives an adequate idea of the extent of Scott's practice. While in partnership with Moffatt (1835-45) he built no less than fifty workhouses; but of his other works, including a number of churches, we have no record. A list published in 1878 gives the names of 732 buildings with which he was concerned between 1847 and 1878, but in some cases he only wrote a report, and moreover the list is incomplete. It includes 39 cathedrals and minsters, 476 churches, 25 schools, 23 parsonages, 43 mansions, 26 public buildings, 53 monumental works, and 25 colleges or college chapels. At his death he left £120,000.

Correspondence.

SIR GILBERT SCOTT.

TO THE EDITOR OF "THE ARCHITECTURAL REVIEW."

SIR.—In the articles upon the life of the late Sir Gilbert Scott your contributor refers to certain works carried out under his direction at Westminster Abbey—more especially those in connection with the chapter-house and the front of the north transept. He quotes certain remarks by Mr. W. J. Loftie.

Mr. Loftie can make the subject of architecture (so comparatively dry, alas! to many) both interesting and even entertaining: but let all men beware of trusting to his statements of fact. He is, unhappily, so careless, so regardless of verifying that which he sets down, that no reliance should be placed on the historical value of his work. The more the pity.

Being a pupil of Sir Gilbert (or Mr. Scott) at the time, I had the advantage of being constantly on the works when the chapter-house was being repaired, and when the porches were being renewed at the north transept. I was also, later on, frequently on the work when the part of the north transept front above the porches was being dealt with by Mr. J. L. Pearson.

I am not aware that Sir Gilbert Scott ever made drawings for the works which it was inevitable must be undertaken on this part of the

fabric. What was the actual condition in which both Scott and Pearson found this part of the fabric to be? I remember it well. The expression made use of by Wren in describing the work of Inigo Jones at St. Paul's exactly describes what was existing at the Abbey. The walls had been "flagged." Thin casings of Portland stone were set up on edge, hardly anywhere bonded to the ancient masonry, which had been peeled, hacked, and broken in a deplorable way. One could stand on the scaffolds and look down into gaps—gaps of many feet in depth—between the "flags" and the real wall.

In many cases, far from the newer work being of any support to the old, it merely hung on it, resting precariously here and there. It tended rather to pull the old work down than to support it.

I am not holding a brief for Scott or Pearson. The way the latter destroyed the rose window, and would have thrown away the glass of it, was very scandalous; but as regards the repair of the fabric the problem that had to be faced was one of singular and profound difficulty. The casing could not be repaired. It was not even a part of the fabric. I think that Professor Lethaby in his invaluable book on Westminster Abbey has shown that he did not really know what was the actual state of affairs.

SOMERS CLARKE.

48, Albert Court, S.W.

Notes from Paris.

Group of Buildings in the rue de Courcelles.

M. Théo. Petit, the well-known architect, had to construct on an immense plot of ground on the Plain of Monceau an imposing block of six houses divided into flats. Each one is different in detail and decoration, and yet they form a harmonious whole; one feels that it is only one building—divided, it is true, but each part in harmony with the rest. These houses, each seven or eight storeys high, contain all the latest improvements—lifts, electric light, telephones, apparatus for sending up letters, vacuum cleaner, hot water everywhere and at all times of the day and night. But what is particularly interesting is the exterior decoration. This is carried out with great attention to detail. Every part, even the smallest details, has been the subject of special study on the part of the architect, who enlisted the aid of two talented sculptors.

M. Petit desired to show that with ordinary building materials it was possible to create some-

thing new, without sacrificing everything to symmetry, or allowing oneself to be influenced by routine, but at the same time avoiding any suspicion of artistic anarchy.

In the rue de Courcelles we notice the two entrance doors, and, above, the sculptural compositions of M. Cochi representing the family, symbolised in the centre by the parents, while at each end are little girls studying the violin and doing needlework. All this is carried out with firmness and expression. Beginning in the rue Jouffroy a frieze runs all round the building on a level with the floor of the first storey. This is of very special interest, as it is broken up by windows, doors, bay windows, projections, &c., forming portions of unequal length on which a subject regularly repeated has been carved. The architect also had the ingenious idea of composing, with the aid of the sculptor Binet, a different subject for each part. Here are wild ducks among the reeds; there are frogs jumping among clumps of iris; then we see snakes gliding among ferns; an owl on the branches of a fir tree; sparrows clus-



BLOCK OF BUILDINGS, RUE DE COURCELLES, PARIS. THEO. PETIT, ARCHITECT.

tering among foliage; cats stretching and arching their backs; a flight of big butterflies among flowers; birds whose nest is cleverly placed under the bracket of a balcony, &c., &c. A little horn decorated with glycins, which projects over the rue Jouffroy, is of extreme delicacy.

All the balconies of wrought iron, painted

and gilded in parts, are also the work of the architect; they were specially designed for their present positions, for which they are admirably adapted both in form and composition.

In conclusion, we would mention the domes crowning the two angles of the building. Both as regards their silhouette and their colour they



BLOCK OF BUILDINGS, RUE DE COURCELLES. DETAIL. THEO. PETIT, ARCHITECT.



Detail of Carving and Balcony.



Detail of the Sculpture.

BLOCK OF BUILDINGS, RUE DE COURCELLES, PARIS. THEO. PETIT, ARCHITECT.



BLOCK OF BUILDINGS, RUE DE COURCELLES, PARIS.

THEO. PETIT, ARCHITECT.

give a suitable finishing touch to this building which resembles nothing which has been "seen before." This is an immense undertaking when one thinks of the amount of work which must have been got through to produce so many decorative elements on such a vast surface, all of which must be in perfect harmony with each other.

Business House, avenue de la République.

We have already described this building, in a previous article, from an architectural point of view. About the decorative part we may mention that all the fittings in the house, the railings, balusters, woodwork, lighting apparatus, interior mouldings, benches, friezes, doors, windows, &c., are the work of the architect. Everything has been studied with a view to the site to be occupied, and we must in justice to Monsieur Eugene Meyer acknowledge that he has succeeded remarkably well, and that he could not have shown more taste.

The main entrance has three doors of wrought iron ornamented with brass. This iron is not

painted, and this gives to the scrolls and the foliage climbing over the bars a very natural colour harmonising very well with the brass. Window panes of a golden hue introduce a pleasing touch into the artificial light. The hall leading to the main staircase is paved with stone, and has spots of golden mosaic. The partitions are covered over with little light-brown panes of onyx, framed in little iron baguettes; the walls in front of the stairs are covered with mirrors right down to the ground, thus doubling the dimensions. Roses of golden mosaic with wreaths of ivy bear electric lamps, thus giving an effect of great richness to the ceiling.

The staircase is of stone, with the joints of the framework artistically traced; the baluster of wrought iron with scrolls of ivy shows off to great advantage on such a background. The doors on the landings, of a simple and original design, are of oak and lemon, and the tints of these two natural woods produce a happy effect.

The waiting-room is covered with a cupola, and is lighted from a neighbouring office by means of a stained-glass window representing the factories of the firm of Messrs. Sulzer at Winterthur in Switzerland; the framework is carved with a motif of Alpine roses and edelweiss entwined. All around

this room runs a wainscot of carved oak and lemon, seven feet high. This wainscot harmonises delightfully with the doors and the large wooden settle. The floor is of oak and walnut. All the furniture, and all the woodwork, has been studied by the architect, and by careful management he has succeeded in keeping down the cost.

On the façade everything has been rationally done. For those commonplace balusters in the balconies, which we generally see, Monsieur Meyer has substituted the name of the firm on the first

floor, and foliage entwined on the second. The cornice is supported by brackets, between which runs a frieze of chrysanthemums sculptured in stone, the work of Monsieur Carion. We give here only a brief description of a few parts of this very interesting house, but each part is studied with care and originality, and all the details are diverting and treated with taste.

ROB. MALLET-STEVENS.

JACQUES ROEDERER.

The Committee for the Survey of the Memorials of Greater London.



THE proposal to hasten the work of our Survey by constituting local centres in separate parishes having won the general approval of our members, I shall proceed at once to give the names of those who, after a preliminary canvas, have already promised to help. It has been thought advisable to give the general names of the districts rather than those of the civil parishes

under the titles of which our records will be ultimately arranged and published, since a strict regard for parish boundaries in the collection of material would often entail needless labour and some possible misunderstanding. We appeal, therefore, to all living in or near the districts mentioned below who are sufficiently interested in the record and preservation of the buildings of beauty and note in London, to place themselves in communication with the representative of the Survey, and to assist, either by active help in making drawings and photographs, or by forwarding information which they may possess regarding the buildings themselves, their position and value. I may say that this task undertaken by our local members is in most cases independent of the work which they are already doing for the Survey, in the preparation and illustration of forthcoming monographs, and volumes of the Register. The parishes of Chelsea, St. Helen's, Bishopsgate, and the several parishes of Westminster have been undertaken by non-residents, the latter being in the care of our Secretary, Mr. Lovell, since they embrace the immediate neighbourhood of the Survey head-quarters.

The following are the names and addresses:—

THE CITY.

Parish of St. Helen, Bishopsgate:—

A. W. Clapham, Cobden Hill, Radlett, Herts.

COUNTY OF LONDON.

Shoreditch and Bethnal Green:—

Gilbert H. Lovegrove, Town Hall Chambers, 374-8, Old Street, E.C.

Hackney:—

Ernest A. Mann, M.S.A., 89, Benthall Road, Stoke Newington, N.

Stoke Newington (and Tottenham):—

Francis W. Reader, 17, Gloucester Road, Finsbury Park, N.



Photo: H. W. Fincham.

STAIRCASE, CROMWELL HOUSE, HIGHGATE.

Clerkenwell and Islington :—

H. W. Fincham, 70, Hillfield Avenue, Hornsey.

Hampstead and Highgate :—

Percy W. Lovell, B.A., A.R.I.B.A., 18, Hampstead Lane, Highgate.

Camberwell :—

George Trotman, 244, Camberwell Road, S.E.

Chelsea :—

Walter H. Godfrey, 11, Carteret Street, Queen Anne's Gate, S.W.

Westminster :—

Percy W. Lovell, Parliament Chambers, Great Smith Street, Westminster.

Greenwich, Blackheath, and Lewisham :—

P. K. Kipps, 93, Lewisham High Road, S.E.

GREATER LONDON.

Tottenham. See above.

Cricklewood :—

Edwin Gunn, A.R.I.B.A., 27, Richborough Road, Cricklewood, N.W.

Croydon :—

F. J. Sawyer, 50, Dingwall Road, Croydon.

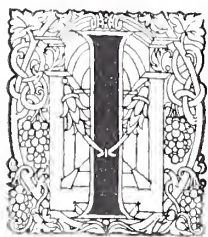
From time to time we shall hope to supplement this list as our circle of helpers widens. Regarding the numerous central parishes, members who have their offices in the City may be inclined to

aid us in collecting records of those districts where the smallness of the area is generally counter-balanced by the wealth of historic interest.

Some good records have been received in furtherance of the Chelsea Survey during the past month, including a particularly interesting and exhaustive batch of photographs (by Mr. H. W. Fincham) of No. 6, Cheyne Walk. This house, built not later than 1721, is a fine example of the simple and substantial building of the period, and has been practically untouched by any hand since. It is beautifully panelled throughout, but curiously enough the walls of the top floor have been entirely covered with 16th and early 17th century panelling, evidently the discarded possession of some fine old house, perhaps of the immediate neighbourhood. It was the home for seventeen years of the renowned Dr. Dominicetti, who in 1765 established here his sanatorium and fumigating baths; traces of his occupation still remain. The other historic buildings in Cheyne Walk are being rapidly surveyed—of Queen's House alone over thirty drawings and photographs having been already placed in the collection.

WALTER H. GODFREY.

Notes from Italy.



ITALY, like other countries rich in art treasures, has a double responsibility; the one, to take care of old monuments and to repair them when they are decaying or neglected; the other, to emancipate herself, little by little, from traditions, and try to

form a real modern movement in art.

In these times there is, it is true, a certain activity in the conservation of old works of art, and in the other regard one notes endeavours to modernise the construction of new buildings. We may mention, among others, a restoration and two palaces lately built, and worthy of our attention.

Palazzo della Mercanzia, Florence.

At the old Trade Palace an important restoration has been made. The building dates back to the fourteenth century, a time when Florence was a business town and occupied by a corporation corresponding to the present chambers of commerce.

The plaster that covered the façade has been taken away, and the fine dark stone has reappeared on all the edifice; the windows and doors, for so

long disfigured by blinds, have been restored to their fine original state.

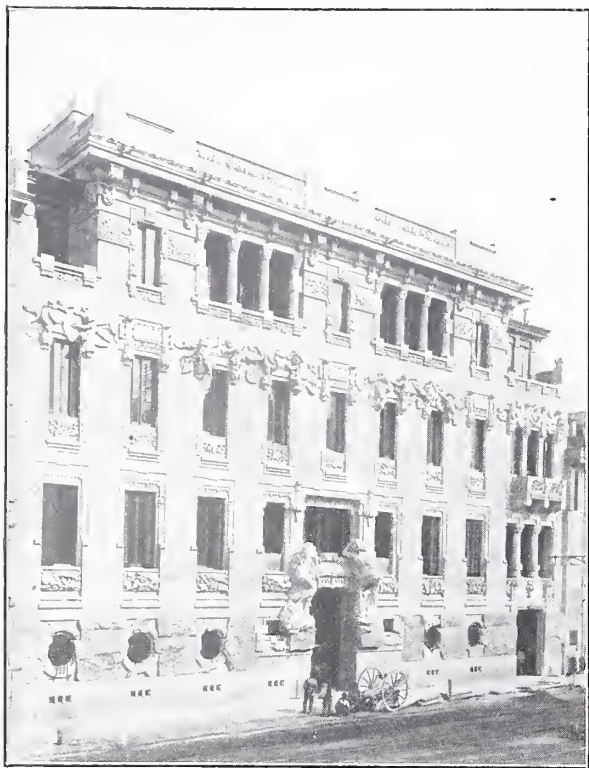
The interior of this palace had also endured a great many vandalistic transformations, all of which have been swept away. The walls and the divisions that had been constructed to augment the number of the rooms have been demolished. All has been done with the idea of giving back to this building its inward and outward architectural aspects during the fifteenth, sixteenth, and seventeenth centuries, and to restore to the Piazza della Signoria a monument that had been long neglected and almost forgotten. The work was executed at the charge of a society of land proprietors called "Comizio Agrario" (Agrarian Association), to which the building belongs now, and has been superintended by Signor Cerpi, a clever architect of Florence.

The Gonzaga Palace.

Italian modern architecture is not very interesting. Up till now it consists of bad copies of old work, with which it compares unfavourably, or in a combination of old styles, badly amalgamated. There are, however, some exceptions now, among which may be mentioned two new palaces that have recently been erected in Milan.



THE GONZAGA PALACE, MILAN. ENTRANCE AND GARDEN FAÇADES. C. ARPESANI, ARCHITECT.



THE CASTIGLIONI PALACE, MILAN.
GIUSEPPE SOMMARUGA, ARCHITECT.

The Gonzaga family came originally from Mantua, which town they ruled during the fourteenth century, though the family dates back long before that. One of the branches of this house has now taken up its residence in Milan, and has had a large dwelling built there. The architect, Professor Arpesani, proved with his work how, without forsaking the old traditions, one can still give to them a new impression. This is undoubtedly a step further on the way towards a real modern art, a hard and difficult venture in Italy, which is still steeped in past tradition. The new building savours of the transitional period between the fourteenth and fifteenth century in Lombardy, as it is to be seen in some of the other buildings of Milan. The lodges belong to the Florentine manner of the fourteenth century. The structure of the marble terraces is of the Imperial epoch of Rome, still to be seen in the ruins of the Palazzo dei Cesari. The other parts, as the general scheme, reproduce the Lombard art of the fourteenth century. The whole is well proportioned, the various styles are perfectly harmonised, so that this palace gives a good impression and possesses a certain sober grandeur.

The Castiglioni Palace.

This building has started a great deal of discussion in Milan. The general scheme of the façade has a Greek character, the decorative features of the entresol and the second floor are entirely Roman,

while the ornamentation of the first floor leans to the French style. In spite of such a diversity of elements, the architect has skilfully united them together, diffusing something of his own into the whole, and has given a new and almost personal impression to the façade. The lower part is really too heavy and out of harmony with the rest, and the sculptures of the central door have been now removed. The other side of the palace differs a great deal from the main façade, and is generally preferred to it; it is, in fact, a very praiseworthy work, possessing harmony and simplicity. There are to be seen, here and there, some Moorish features, but well tuned with the rest; it is a work rather to be looked at than to be discussed. The stable and the garden entrance are sympathetic and original compositions; and especially worthy of mention are the gates and decorative carvings, excepting the two rather disproportionate carved heads at the sides of the central gate.

The staircase is wide, light, and spacious; it is adorned with fine mural stucco decorations in the Bernini manner. The iron-work, designed by the architect, is an original creation, but will not appeal to English tastes. The design of the balustrade varies from the ground floor to the top, and presents whimsical forms having remarkable character and invention.

A. ROMIEUX.



THE CASTIGLIONI PALACE, MILAN.
THE GRAND STAIRCASE.
GIUSEPPE SOMMARUGA, ARCHITECT.

Round and About in Paris.—I.



VEN the week-end visitor, if he does not wish to try to see *all* Paris in the two or three days at his disposal, may see much of it and obtain something of an impression of nearly all of the best work there built before the advent

of the Renaissance or—but *or*, mind you!—the finest examples of the Renaissance itself. Of course many examples of both can be seen casually, and a few of each may be studied to some extent. There are more than two ways of seeing Paris, but there are more ways of killing time in that fascinating burg than there are of killing the proverbial feline elsewhere. But to see Paris, to get a glimpse of the best of it—the best architecture, old and modern—at least *two* week-end visits must be made, and how to dispose of each is what it is here proposed to suggest.

There are two very different *villes de Paris* to be seen: there is the fashionable quarter, which begins at the Louvre and extends west to the Bois de Boulogne and Neuilly and north to the Parc de Monceaux, the Gare Saint-Lazare, and the Opéra, along which line the bubbles and dregs of Parisian society meet. This is also the district which comprises the best shops, and the magnificent avenues, elaborate exhibition palaces, extensive gardens, gilded statues, and those fine

classic porticoes and colonnades with which one associates the name of Paris. It is the other three-quarters, but particularly the south side of the city, and more especially the Latin Quarter and the Île de la Cité, which should be visited first if one wishes to know what lies below and supports all this “carving and the gilding”—the real Paris which thinks, discovers, invents, improves, and labours; the quarter where every turning leads to an *École*, a *Lycée*, or one of the *Écoles Spéciales* in connection with the University of Paris. Here are to be found the Sorbonne, the Collège de France, the *École Polytechnique*, *École des Arts-Décoratifs*, *École de Médecine*, *École des Beaux-Arts*, *École de Droit*, and the goals towards which their doors open outwards—the Institute of France and the Panthéon. Here, too, is the Luxembourg Palace, which Henry IV. had built, from the designs of Salomon de Brosse, as the home for his Queen Marie de Médicis—now used as the Palais du Senat, with its magnificent gardens and neighbouring art gallery, all of which one would see and pass in looking for the examples of mediæval and early Renaissance work, which should be made the first objects of study for a number of reasons.

For one, they are nearly all close together; for another, they have exercised a notable influence upon much of the work of the Renaissance; while again, if by any mischance it might prove impossible to make the second visit, one has at least seen the best and greatest of the old work, and cannot have helped but see much also of the best of the comparatively modern examples.

It is to another city that all roads were said to lead; but there is a sufficiency to Paris. From London one has the choice—among the comparatively direct routes—of Dover-Calais, Folkestone-Boulogne, Newhaven-Dieppe, and the two out of Southampton to Havre and Cherbourg respectively.

If one takes the Dover or Folkestone route he will arrive in Paris at the Gare du Nord; fifteen minutes later a “taxi” will have him at the door of his hotel or lodgings—somewhere, say, between the Panthéon and the *École des Beaux-Arts*, where a room may be had for anywhere from 1s. 6d. per day, and where the best dinner and the worst wine in France may be obtained for half a crown—and he will have entered Paris by the back door. Perhaps he will take a room in a small hotel in the Rue de l’*École de Médecine* (in which the Baroness Orczy has set one of her scenes), where the writer has often stayed, and where the remark about the wine does not apply. Mine host, his wife, and his daughter, with the assistance of one porter, run the hotel, and for more than twenty years Baedeker has rewarded his labours by a star of recognition. The daughter speaks seven



CHURCH OF SAINT-ÉTIENNE DU MONT.



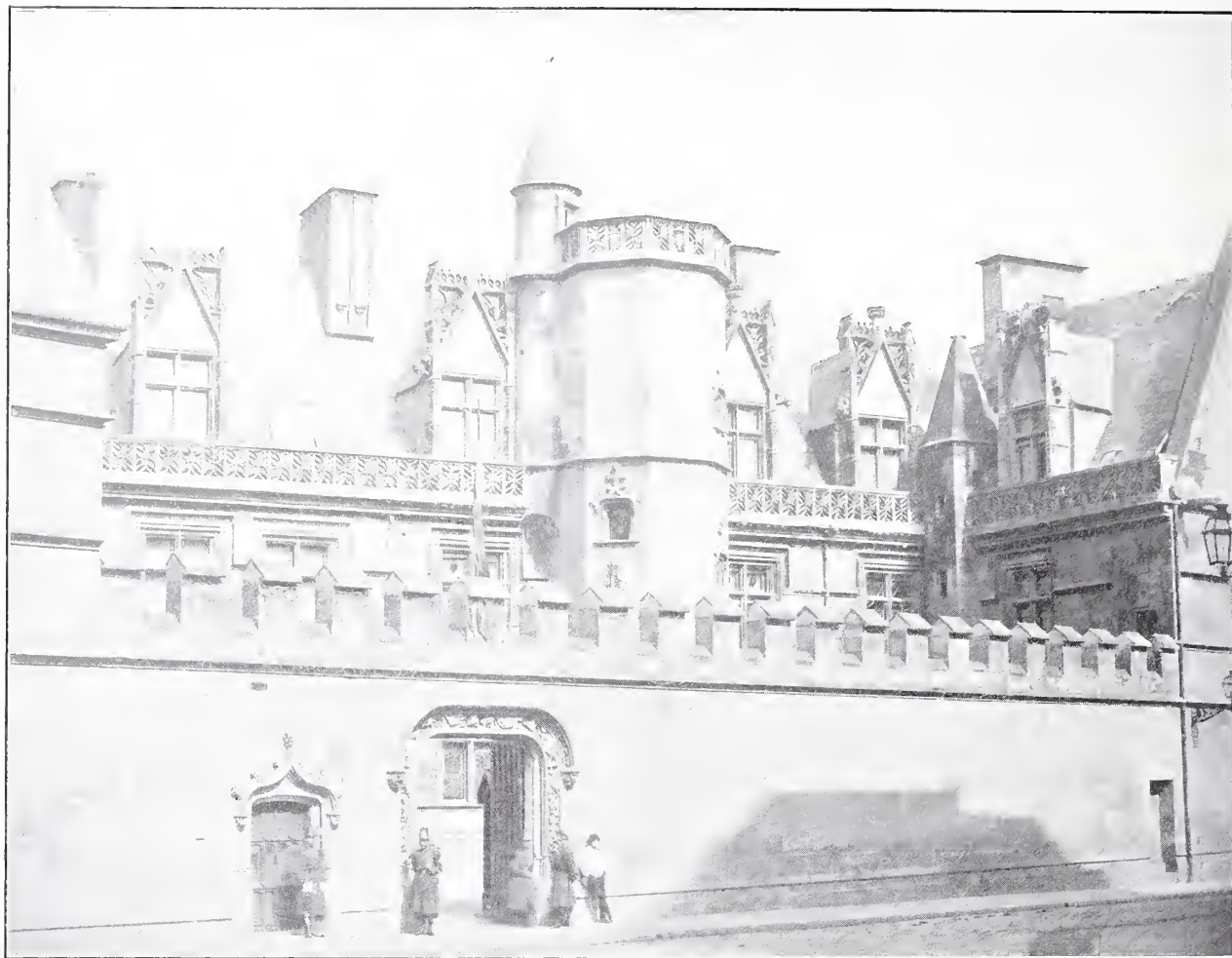
THE PANTHÉON. SOUFFLOT, ARCHITECT.

modern languages, is a graduate of the University, knows England better than most Englishmen do, and knows the record of every English and American architect who has been at the École des Beaux-Arts during the last ten years. Perhaps this sort of education has no commercial value; perhaps Mademoiselle does not choose to turn it to account; however this may be, it is certain that during the past few years her intellectual accomplishments have been a source of pleasure only, and she has appeared to be content to assist in maintaining that star in the guide-book by wearing a blue pinafore and devoting every morning to polishing the brass, waxing the spotless floor of a scrupulously clean entrance hall, and distributing enough clean linen to stock a dozen such hotels. Perhaps he will find a room in Rue Valette, in one of the upper storeys of an old house (which formed a part of a former convent) with its dormer windows looking out over a cool, inviting garden. Beyond is the church of Saint-Étienne du Mont, posing for a sketch, with its Gothic side and its front a conglomeration of fanciful Renaissance motifs, a picturesque group that tempts one to give up everything else and try his water-colours; but there is no time for this if one is to see anything else during a week-end. One sets out to take a walk around the church, but meets on the stairway a half-dozen young fellows with portfolios under their arms, who immediately hail anybody who speaks English—or looks as though he might—with some such salutation as: “Hello! when did you get here?” It will turn out to be a set of future architects preparing in France to practise in the United States. The chap with the largest pair (in proportion to his size) of corduroy trousers and with the most conspicuous black bow at his neck (resembling a little girl’s hair-ribbon) is likely to have nothing in his portfolio but a “programme” (which he has been unable to read). As to the others, they may have been working, for a good guess we should say all night, and have brought with them the sketch plans for some monumental problem, and are to meet an “ancien Grand-Prix” in one of these rooms, where his criticism of the studies will be given. Perhaps, as an excuse for speaking your mother tongue, you inquire the way to Saint-Étienne, and are told to “walk round the corner on all fours and you will bump your head into it.” You may be tendered a pink package containing cigarettes made of black tobacco, which you will do well to decline. By the time you have reached the *loge* of the *concierge* you will hear the voice (entirely out of scale with the size of its owner) of the little man with the big trousers sounding a parting “good-bye”—and adding “Percy” if he thinks you are English, or “MacGreegor” if he deems you to be Scotch.

A half-hour spent inside and walking around the outside of Saint-Étienne will do for a start.

Saint-Étienne is indeed an architectural kaleidoscope, with its wealth of details and motifs thrown together in a haphazard but happy fashion. Here are fine constructive pieces like those of the great period of Gothic, there a wonderful Renaissance doorway. A hundred little details charm and fascinate one, a hundred picturesque compositions present themselves to the view as one makes a tour of this church; but for all this it remains to go inside to see the most remarkable thing in connexion with the building. It is the rood loft which separates the choir from the nave; a Renaissance design by Biard, built in 1603, exquisite alike in design and workmanship. But one must not linger long, for the time is short, and there is much to see. Adjoining this church of Saint-Étienne was, according to an old map in gouache called *de la Tapisserie* (destroyed in 1871, but reproductions of which are still in existence), which shows Paris as it was in the first half of the 16th century, the twin church of Sainte-Geneviève, at the side of which was the convent, of which a remnant in the form of a square tower stands as a part of the Lycée Henri IV, just behind the Pantheon. A glance round the interior of this must be taken, for inside this great edifice, by Soufflot, are to be found several of the best decorative paintings in Paris, especially the work of Puvis de Chavannes, Blanc, Humbert, and the new panel in the apse by Detaille. Standing on the steps of the Panthéon one observes two buildings opposite, the Mairie du 5^e, built in 1844 to match one of the older buildings of the École de Droit, a fine example of the smaller monumental work of the period of Louis XVI, while at the right is the long façade of the Library of Sainte-Geneviève by Henri Labrousse.

If there is one building which above all others in Paris seems, to the author, to solve a given problem and satisfies the programme, it is this excellent library. Evidently it was intended that this structure was to be an accessory to the Panthéon group and more or less a boundary wall—and a side-boundary wall at that—to the Place du Panthéon, and it is treated alike in composition and detail in the simplest manner. A single motif is repeated from end to end of the long façade (nineteen times); the small windows in the ground storey inform us of the small rooms behind; while, above, the large windows under the arcade of pilasters clearly indicate one great hall running the entire length of the building. Below each of these large windows is a panel in which are carved the names of famous authors. At the bottom of each panel is a rectangular ventilating opening, very small, just large enough to do its plebeian work as a ventilator,



THE CLUNY MUSEUM.

and fortunately just right in shape to relieve what might without it be the usually unpleasant effect of an arched opening over another arched opening, and also just right in size to aid materially in giving proper scale to the front. There is a slightly projecting moulded base, a belt and a pedestal course above the ground storey, below which courses is a continuous line of garlands remarkable for their delicacy of carved detail and its superb relation to the mouldings, likewise the bulk of the garlands themselves to the courses, architraves, &c. The central doorway is large enough to proclaim itself, without, however, destroying the unity of the whole by too much intrusion. Strong angles, a simple cornice and plain hipped roof, complete the design. But we must move on!

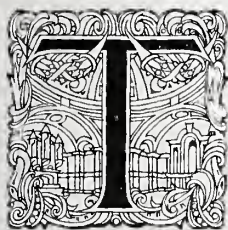
Take the Rue Cujas as far as the Sorbonne, and turn into the Rue Saint-Jacques, which is the next turning. In the distance the Tour Saint-Jacques comes up opposite the end of the street. It is difficult to realise, with the Boulevard Saint-Michel just a turning farther on and parallel to it, that from the days of Philip Augustus down to the Second Empire this was one of the principal streets—in fact, for nearly all that time the principal street running north and south through Paris; and the Petit Pont before the days of Henri IV

must have been as important to Paris as London Bridge was to London, although the old Pont Saint-Michel, with its curious curved adjunct and rows of half-timber houses, must have been close upon the site of the present bridge of the same name, which is derived from the church dedicated to that saint which in the days of great religious fervour and Gothic fever stood upon the corner now occupied by the courts of the Police Correctionnelle. But this is a digression, for we have only just reached the Rue Saint-Jacques and turned down the street and down the hill between the Sorbonne and the Lycée Louis le Grand and the Collège de France. The entrance and vestibules of the latter are worthy of a half-hour's inspection, for which there is hardly time, and it would probably be more profitable to turn into one of the side entrances of the new Sorbonne designed by Henri P. Nénot, pass through as far as the main court, with the fine lateral façade of the Renaissance Chapel by Lemercier, then to the *loge* of the *concierge* which is off the main vestibule towards the Rue des Écoles. This same vestibule is one of the most spacious and monumental in Paris.

FRANCIS S. SWALES.

(To be continued.)

The Piccadilly Hotel, London.

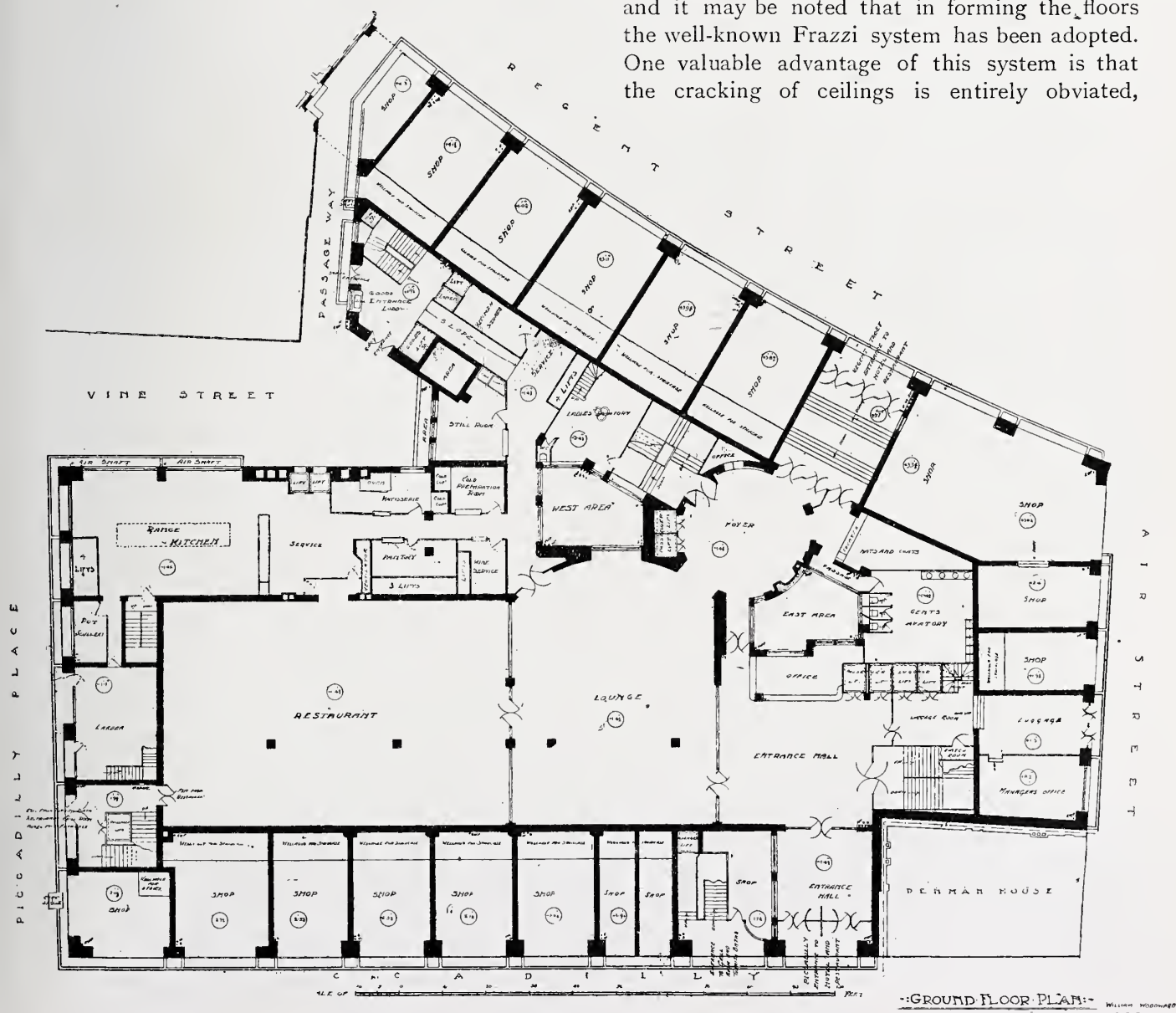


THE first plans for this building were prepared by Messrs. William Woodward, F.R.I.B.A., and Walter Emden, who were required to work to the exterior design by Mr. Norman Shaw, R.A., as approved by the advisory committee, consisting, in addition to Mr. Shaw himself, of Sir Aston Webb, R.A., Sir John Taylor, and Mr. John Belcher, A.R.A. Mr. E. A. Gruning, F.R.I.B.A., subsequently succeeded Mr. Emden, and Mr. Charles Woodward, A.R.I.B.A., assisted his father and Mr. Gruning.

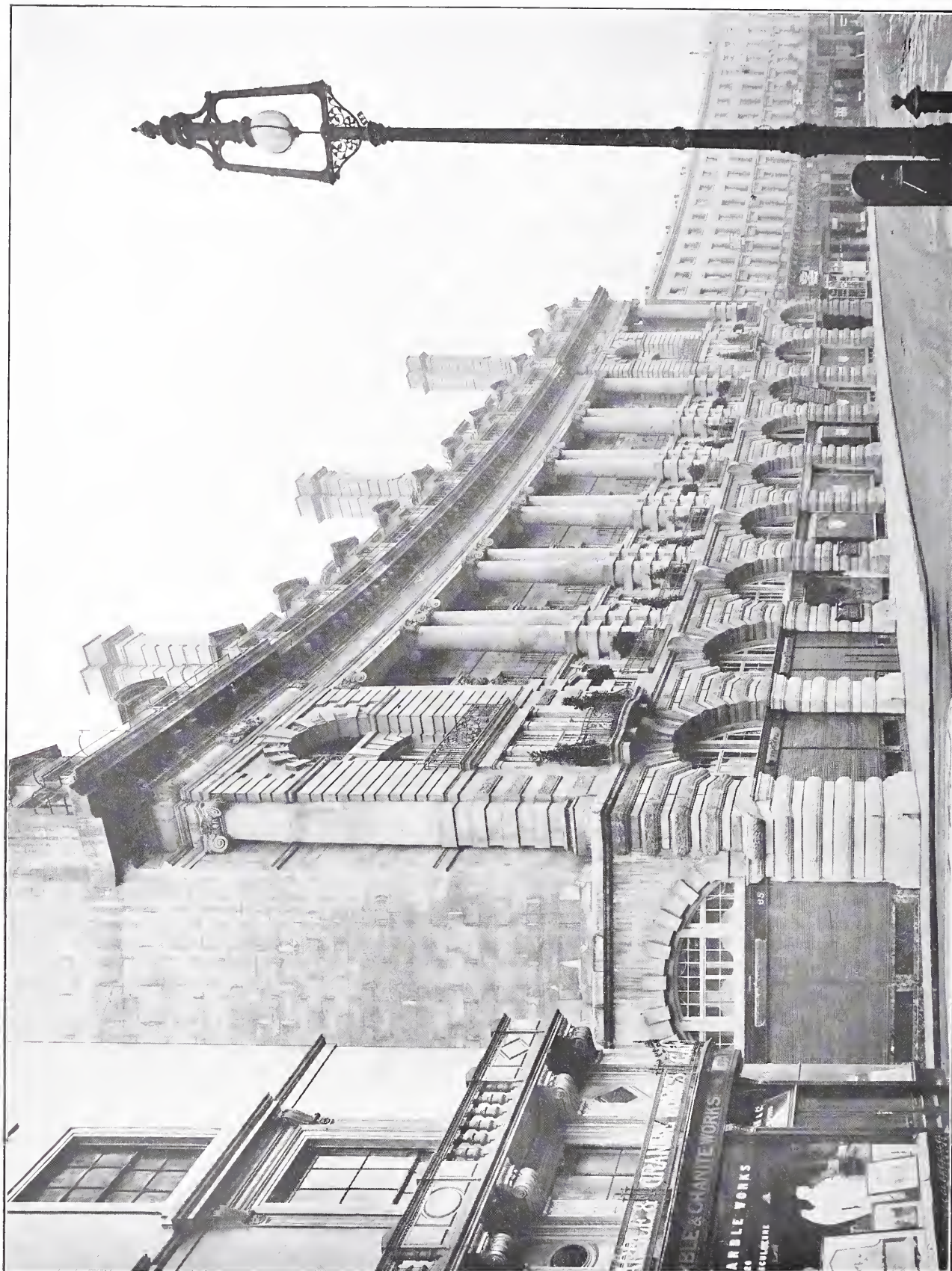
The foundations extend 40 ft. beneath the street level, giving three underground floors, and ensuring the prevention of vibration from the street

traffic. The Turkish and swimming baths are below ground, and can be reached by means of lifts. The Otis Elevator Company, Ltd., have supplied the hotel with thirty lifts in all—six for passengers, six for goods, sixteen for service, and two hydraulic freight elevators: all but those last named being worked electrically, and all completely equipped with indication, control, and safety devices. The grill-room in the basement, and the restaurant on the ground floor, are 80 ft. by 52 ft. On the first floor there are two dining-rooms, the larger of which is 47 ft. by 32 ft. On the second floor is the terrace, which can be regarded either as a winter garden or as an open-air summer lounge.

The construction is, of course, as perfectly fire-resisting as modern resources render possible; and it may be noted that in forming the floors the well-known Frazzi system has been adopted. One valuable advantage of this system is that the cracking of ceilings is entirely obviated,



GROUND FLOOR PLAN. W. WOODWARD E. A. GRUNING



THE REGENT STREET QUADRANT FRONT,

Photo : Arch. Review Photo. Bureau.

while the equally objectionable marks showing the lines of the steel joists are entirely absent, Frazzi-system ceilings remaining perfectly and uniformly sound and clean.

The whole of the steel construction work was carried out by Messrs. H. Young & Co., Ltd., of Nine Elms. The stanchions below the ground-floor level are of cast iron, and the superstructure in wrought steel. There are many heavy box girders, some weighing over thirty tons. The fireproof floors were also constructed by Messrs. Young & Co., and the roofs necessitated much intricate framing. The stanchions, girders, floors, and roof contain in all from 6,000 to 7,000 tons of iron and steel, and the building as a whole forms a fine example of steel fireproof construction.

The internal decorations represent various styles and periods. In the grill-room the style is derived, but is not slavishly copied, from the galleries of the Palace of Versailles. The wall space is broken up by pilasters having an artistically modelled entablature, surmounted by a cavetto moulding, beyond which the deeply panelled ceiling is painted with clouds and sky. In the billiard-rooms, Norman arcading, pillars with cushion capitals, and trophies of ancient arms, give an effect that is at least quaint, if

somewhat out of keeping with the essentially modern tables, cues, and shaded lamps.

The ladies' drawing-room is in Marie Antoinette style, in grey and gold, with sprays of painted flowers on the walls, and amoretti sporting with garlands on the domed ceiling. The large dining-room and adjoining reception-room are decorated in varied shades of cream and biscuit, with restraint and simplicity of ornamentation.

In the Adam dining-room and reception-room, a background showing delicate shades of green, rose, and grey lends effect to the characteristic devices of which the brothers Adam have left so many examples. In the private sitting-rooms, and for the bedrooms, many standard styles of decoration and equipment are represented—old English, Georgian, Adam, Chippendale, Sheraton, Empire, and what not. As in the case of the architecture, so in the case of the decoration and furnishing, the responsibility has been divided, but of course more definitely and systematically. For some apartments Messrs. Goodall, of Manchester, were engaged; for others, Messrs. Liberty, of London; for yet others, Messrs. Chamberlin and Messrs. Bunting, both of Norwich.

The all-important kitchen suites have naturally received the fullest possible attention, and repre-



VIEW SHOWING THE FLOOR CONSTRUCTION ON THE FRAZZI SYSTEM.



FIRST-FLOOR KITCHEN.

sent a model modern equipment. The entire apparatus for cooking, baking, and pastry-making has been supplied by Messrs. R. Crittall & Co., who have also fitted the stillrooms, etc.

The sanitary fixtures, which were supplied by Messrs. Doulton & Co., include eight sets of lavatory ranges, 135 closets, 61 plunge baths, 32 canopy baths, and four skeleton spray baths. The lavatory ranges are of Sicilian marble. The tiling for the lavatories, bathrooms, and water-closets has been supplied and fixed by Messrs. George Woolliscroft & Son, Ltd., of Hanley, who

have distributed five designs among the ninety-four rooms which they have tiled from floor to ceiling. Sanitation of a rather special character is represented by the five suction cleaners, which, absorbing all dust and dirt, and conveying it into the drains, keep the hotel perfectly cleansed from all suspicion of disease germs. These cleaners are worked from the mains of the London Hydraulic Power Co., who also provide the power for three goods lifts and for an Ellington's automatic injector for fire hydrants. Fire appliances between the Hydraulic Power Co.'s mains and the branch pipes have been supplied by the

William Rose Hose Co.

The Seyssel and Metallic Lava Asphalte Co., Ltd., asphalted all the flat roofs, gutters, and verandahs. Also roof tank-rooms, second-floor loggia or terrace to Piccadilly elevation, &c.

The arrangements for heating, ventilation, and electric lighting, were entrusted to Mr. Wingfield Bowles. In connection with the electricity installation, the Hart Manufacturing Co. have supplied more than 4,000 of their "Diamond H" switches. The contractors for the building were Messrs. Perry & Co.

THE PICCADILLY HOTEL.

WILLIAM WOODWARD & SONS, associated with WALTER EMDEN and E. A. GRUNING, Architects
Exterior Elevations designed by NORMAN SHAW, R.A.

The Late HENRY YOUNG, Junr.; READE, JACKSON & PARRY, Consulting Engineers for Steelwork.

E. WINGFIELD BOWLES, Consulting Engineer for Heating, Ventilation, and Electric Lighting.

H. H. BARTLETT, Clerk of the Works, assisted by H. A. BARTLETT.

PERRY & Co., General Contractors.

GEORGE HARDY, Contractors' Manager on the Works.

SOME OF THE SUB-CONTRACTORS.

H. YOUNG & Co., London.—Constructional Iron and Steel Work.
J. H. SANKEY & SON, London.—"Cranham" Soundproof Partitions.
FRAZZI FIREPROOF CONSTRUCTION, LTD., London.—Fireproof Floors.
ISLER & Co., London.—Artesian Well.
F. J. BARNES, Isle of Portland.—The whole of the Portland Stonework.
Z. D. BERRY & SONS.—Heating, Hot Water, and Ventilation.
BLACKBURN, STARLING & Co.—Electric Wiring.
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W. MILLER & SONS, Wolverhampton.—Ornamental Iron-Work.
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GEORGE WOOLISCROFT & SON, LTD., Hanley; THE MALKIN TILE Co., London.—Tiling.
DOULTON & Co., London.—Baths, Lavatories, and w.c.'s.
GOODALLS, LTD., Manchester; CHAMBERLIN & Co., Norwich.—Decorations and Furnishing.
R. CRITTALL & Co., London.—Cooking Apparatus.
OTIS ELEVATOR Co., London.—Lifts.
METALLIC PAVING AND ARTIFICIAL STONE Co., London.—Stairtreads.
WM. ROSE HOSE Co., Manchester.—Fire Appliances.
LONDON HYDRAULIC POWER Co.—Power for Lifts, &c.
HART MANUFACTURING Co.—4,000 "Diamond H" Switches.
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THE PICCADILLY FRONT.



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THE TERRACE.



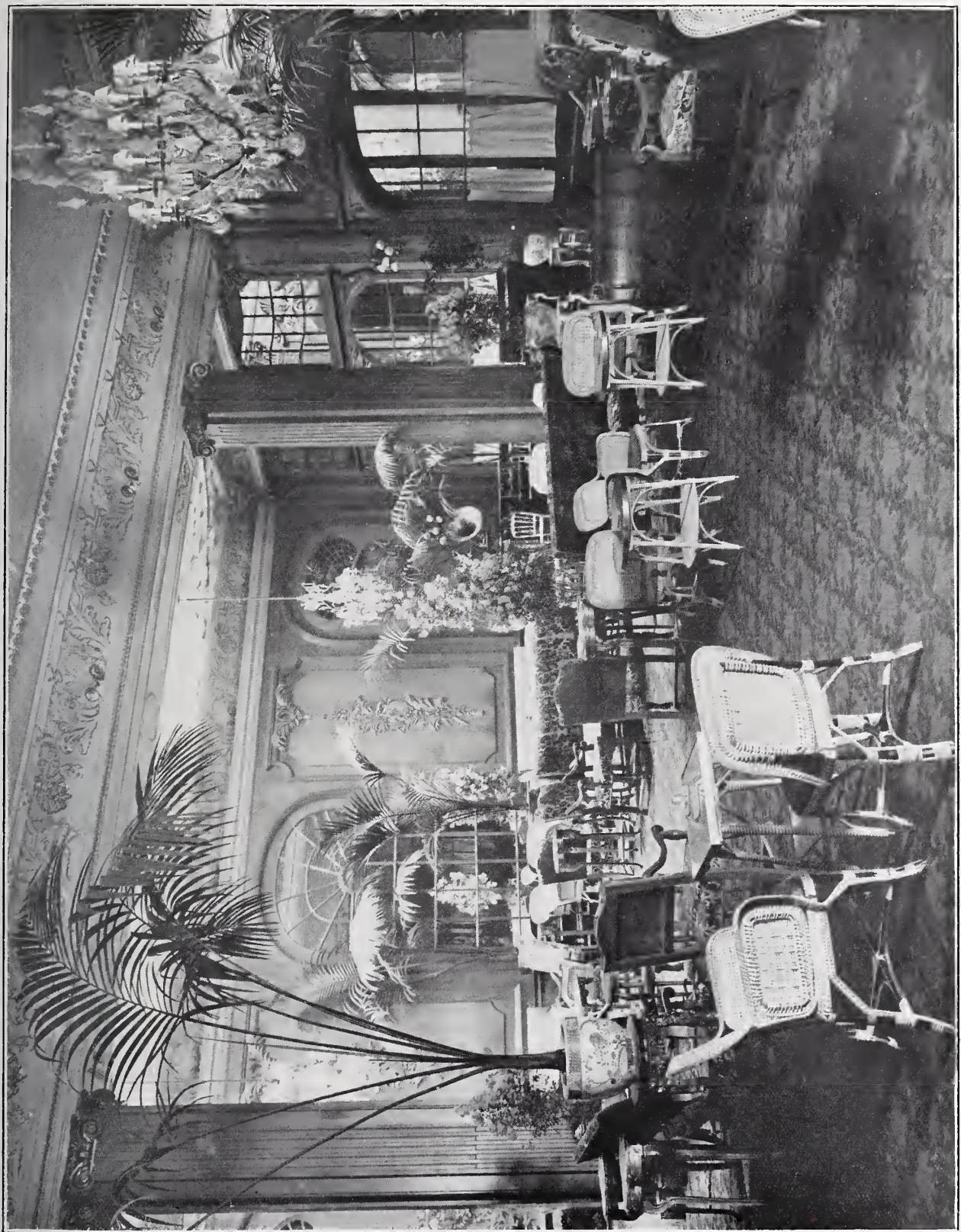
Photo. Miles and Kaye.

PICCADILLY ENTRANCE HALL AND OFFICES.



Photo: Miles and Kaye.

THE SMOKING-ROOM.



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RESTAURANT LOUNGE.



Photo: Miles and Kaye.

THE GEORGIAN ROOM.

THE ARCHITECTURAL
REVIEW, NOVEMBER,
1908, VOLUME XXIV.
NO. 144.



THE LAW COURTS, CARDIFF.
LANCHESTER AND RICKARDS, ARCHITECTS.

Photo: T. Lewis.

Notes of the Month.

*Apotheosis of the Pickaxe—Shakespeare's Globe—Unideal Homes—The Crosby Hall
Proposals—Mr. John Belcher and the Wellington Monument—
Undecorative Painters.*



THE apotheosis of the pickaxe is drawing nigh of accomplishment at Rome. The ground between the Arch of Constantine and the Porta S. Sebastiano—a region that, containing some of the richest and rarest of ancient vestiges, is therefore known as the *zona monumentale*—is likely to be expropriated as an archæological park. The Commission appointed to promote this object has presented its scheme to the Italian Minister of Education, and has good hope that the opening of the archæological park will form an important item in the Jubilee celebrations of 1911. The interior of the Colosseum, which is just outside the monumental zone, but is closely associated with it, is, the Commission proposes, to be thoroughly excavated; an attempt is to be made to use again the Meta Sudans as a fountain; and the waste space adjoining the Temple of Venus and Roma is to be set in order by raising the fallen columns and planting a short avenue of trees. The most important proposal is the lowering of the roadway through the Arch of Constantine; the base of the arch being now hidden by the accretion of centuries. The original level of the fourth century is sought, and it is further proposed to continue the exploration of the drains of the Baths of Caracalla, in order that the original level of the buildings may be shown. It is also proposed to clear, by demolishing the small property that intervenes, the course of that portion of the old Via Appia lying between Porta Capena and Porta S. Sebastiano. This is a strong programme, and if the Italian Government can be induced to sanction and support it, the students of classic architecture may thereby chance to find the sources of knowledge richly augmented. If the architecto-archæological treasures of Rome are not yet fully revealed, it is not surprising to learn that the indefatigable Professor Flinders Petrie confidently anticipates further rich rewards of his delvings at Memphis. In recounting at the London Institution the other day the results of his recent labours at Memphis, he stated that now all four sides of the temple of Ptah have been traced;

and that in the front court of the temple of Proteus, which temple is described by Herodotus, there have been unearthed some beautiful lotus capitals of the pyramid age, removed from earlier buildings. Next spring the remainder of the temple is to be cleared, with, it may be hoped, results that will add materially to our knowledge of almost the earliest architecture that is worthy of the name.

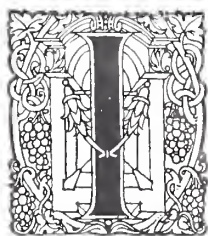
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MURAL tablet that is of unusual interest, both in subject and treatment, is that which is destined to mark the site of Shakespeare's Globe Playhouse on Bankside, Southwark. The tablet, of which a small model has been prepared by Professor Lanteri, from designs by Dr. William Martin, F.S.A., will be executed in bronze, and depicts Bankside as it was in the days of Shakespeare, with the Globe Theatre set in the foreground, in the midst of field and woodland. A medallion showing the Droeshout version of the head and bust of the poet occupies the upper left-hand corner of the tablet, which is lettered, "Here stood the Globe Playhouse of Shakespeare, 1598-1613. Commemorated by the Shakespeare Reading Society of London, and by subscribers in Great Britain and India." It is to be hoped that the committee will have no difficulty in obtaining the modest sum of £300, which is all that is required to cover the complete cost, including that of cleaning and maintenance. The playhouse that is to be thus commemorated is perhaps not very extravagantly acclaimed as "the most celebrated theatre the world has ever seen"—celebrated, that is, by its association with Shakespeare, who, in partnership with the Burbages, owned at one time both the original Globe as well as the Blackfriars Theatre, which latter was on the opposite bank of the Thames, not far from the present *Times* office, and probably on the site of what is now Apothecaries' Hall, in Water Lane. The Globe Theatre

on Bankside, Southwark, was built of wood, which, so the story goes, was procured at the point of the sword. Burbage, who was originally a carpenter, had built a theatre in Moorfields on leasehold land. When the short lease expired, difficulties arose as to renewal, and the ownership of the fabric was disputed. Burbage, denied both renewal of lease and possession of the materials, was not, however, a man to be trifled with. He assembled an armed band, who, in spite of active opposition, demolished the theatre and carried the materials to Bankside, where they were re-erected to form the famous Globe Theatre, in which Shakespeare ultimately acquired fame and fortune. The theatre was probably octagonal in shape. It was also roofless, as theatres apparently remained until the days of the play-loving Pepys, who, if recollection serves us, relates how the pittites were, upon occasion, put to much discomfort by showers of rain. As to the construction of London's early playhouses it would be interesting to obtain much more information than is at present available. Mr. T. Fairman Ordish, F.S.A., in his "Early London Theatres," does his best to reconstruct the Rose, The Theatre, the Curtain, the Globe, and the rest; but probably a trained architect, who to professional acumen should add archæological intuition, would be able to evolve or infer many interesting particulars beyond those that are derivable from a more superficial view of the scanty records. The proposed tablet is to be fixed on one of the walls of Messrs. Barclay and Perkins's brewery, which can (and does advertisingly) boast further of a quasi-literary association with Dr. Johnson; for it was here that, acting as agent for the Thrales, Johnson, impatient of haggling, bellowed out, "We are not offering you a parcel of vats and tuns, but the potentiality of wealth beyond the dreams of avarice." The proposed tablet will be 5 ft. 6 in. by 3 ft. 6 in.

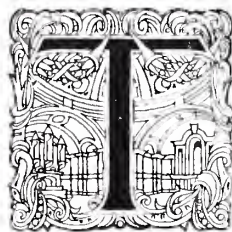
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IN a limited sense, the happiest feature of the Ideal Home Exhibition at Olympia was its alluring title; which, however, was by no means adequately or satisfactorily realised. But, the exhibition having been organised by the chiefest apostles of the New Journalism, everybody understood quite well that the title was without prejudice to the matter! From the architectural point of view the exhibition was uninspiring and altogether unimportant. The trail of the serpent was over it all. It utterly lacked the dignity and serenity of disinterested endeavour, and was in

fact very little more than an ingeniously conceived device for enlarging the opportunities of the enterprising advertiser of merchantable wares. The competitive designs for houses to cost, respectively, £500, £750, and £1,000, were, on the whole, of fair average merit, but yielded no more striking general impression than that the average architect is completely baffled by the seemingly simple problem of where to put the kitchen range in order that the cook shall not be compelled to stand in her own light! The first-prize designs in the several classes (in which the winners were, in the order of the above-mentioned figures of cost, Mr. Arnold Mitchell, Mr. Frank Bromhead, and a gentleman whose name had not been disclosed when this note was written) showed fair plans and simple elevations. Their selection for the chief awards was of course due to the assessor, Mr. E. L. Lutyens, F.R.I.B.A.; but the public were invited to record their preferences, and there may possibly be some sort of interest in watching the upshot of this lottery. The popular verdict is not utterly valueless, for it must tend either to strengthen one's faith in the supposed growth of public taste, or to confirm one's fear that, architecturally, the Ideal Home Exhibition was altogether a vain show, entirely destitute of educational value for either the profession or the public.

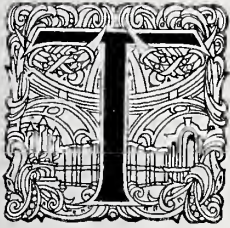
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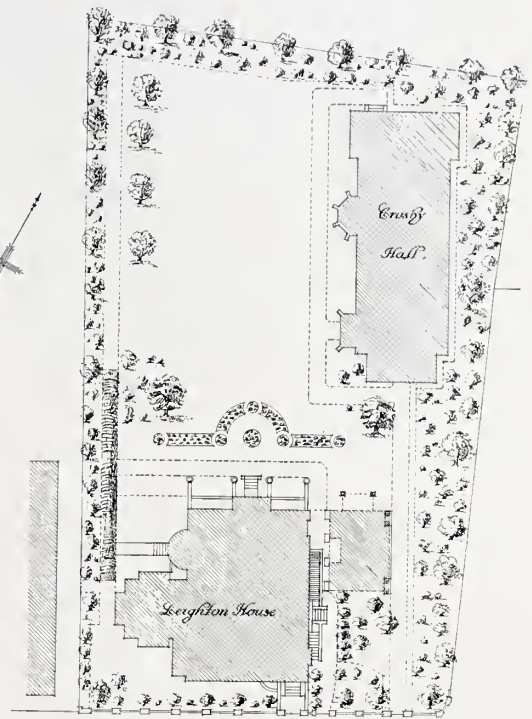
THERE is still some uncertainty as to the ultimate fate of Crosby Hall. The Leighton House Executive Committee are yet prepared to give shelter and honour to the old Hall amidst delightful surroundings and for the benefit of the public. A stretch of green lawn would face it and shady trees surround it. It is suggested by Mr. Belcher, who has developed the scheme for the Committee, that the Hall should occupy a site as shown on the accompanying plan. It is true that it will not face the street, but this is no disadvantage, and, as is well known, no part of the original building was visible from the street. Mr. Belcher's drawings represent the Hall as it existed, and it would be entered by the public at the same end and place as it was originally entered. As will be seen by the plan, a straight path would lead up to it from the street. Mr. Belcher has added supporting ends to the building, which will contain committee and other rooms and a staircase to the gallery. All the original features have been carefully retained, and much authentic information obtained from the valuable

work published by Mr. Philip Norman on this interesting building confirms the views taken by Mr. Belcher on many points. It may be noted that the scheme proposed makes it quite evident which portion is the original and which are the modern additions. These are quite distinct, and are faced with red bricks; the contrast afforded should add to the charm and beauty of the old work, and secure a suitable setting to the old Hall.

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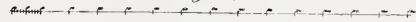


THE troubled spirit of Alfred Stevens still makes frequent apparition in the Press, and no doubt will continue to haunt us until justice is done to his art and memory by the worthy completion of his Wellington monument in St. Paul's. That consummation may never be attained unless, as Mr. John Belcher has pointed out, immediate steps are taken to secure the sketches and studies that are in the possession of the still surviving contemporaries of Stevens.

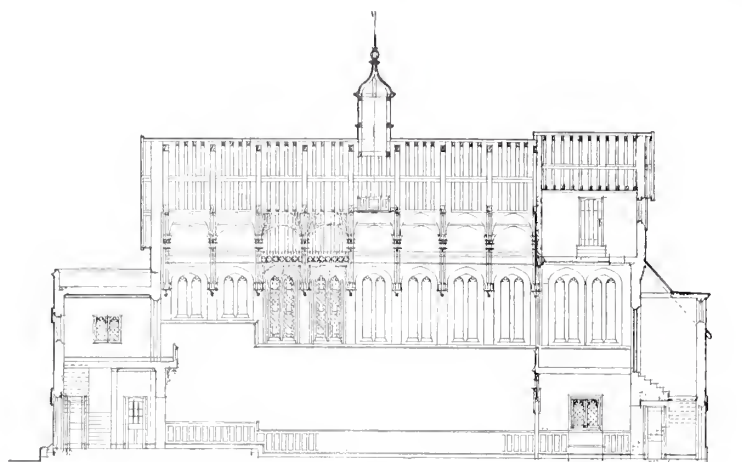
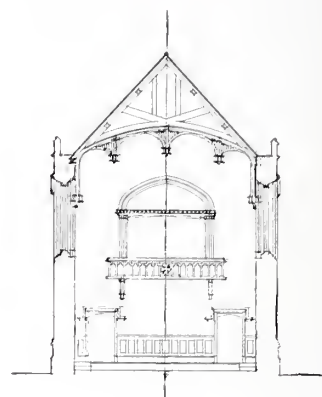
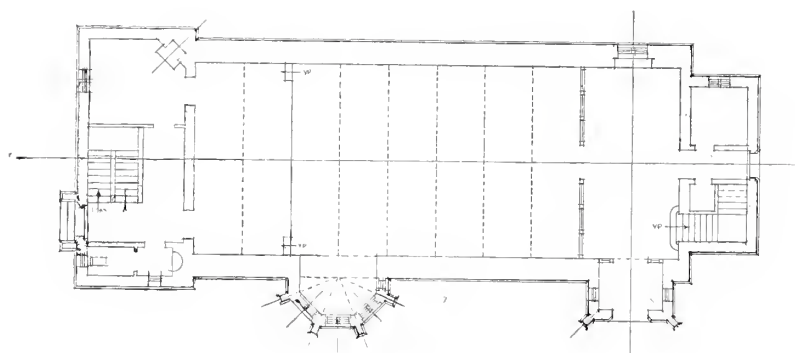
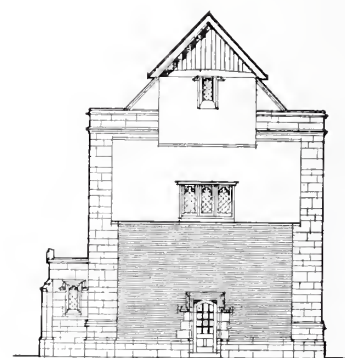
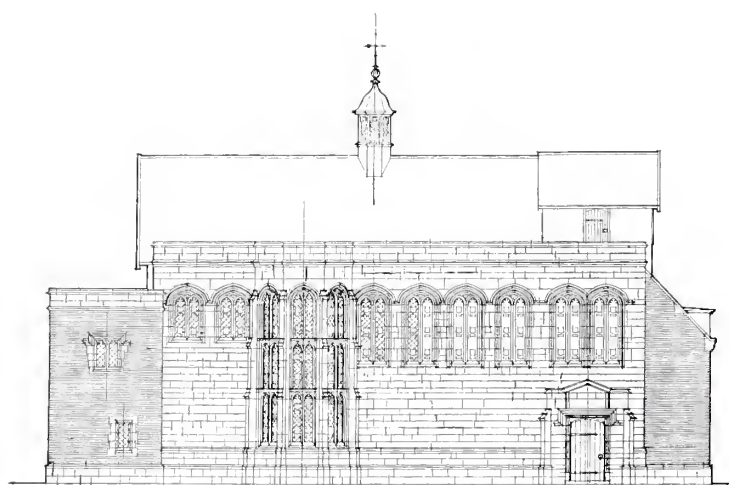
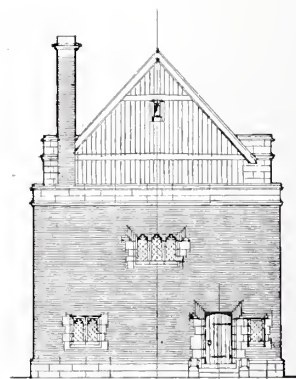


Block Plan

Scale of Feet



*Proposed Reconstruction
Crosby Hall
Leighton House.
John Belcher M.R.A.
Archt.*

*Longitudinal Section**Cross Section**Scale of Feet**Plan**South Elevation**Scale of Feet.**West Elevation**North Elevation.**Scale of Feet:*

THE LEIGHTON HOUSE SCHEME FOR CROSBY HALL.

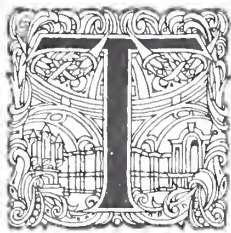
JOHN BELCHER, A.R.A., ARCHITECT.

The recent death of Mr. Hugh Stannus is a sad reminder that those who were in touch with Stevens are a dwindling band; and obviously in such a case, even when the documents are not dispersed, much valuable personal information is irretrievably lost. Mr. Belcher's observations did not include any reference to a book of "Drawings of Alfred Stevens" that was being reviewed almost simultaneously with the publication of Mr. Belcher's letter. Of course, this collection makes no pretensions to completeness. Stevens, it may be supposed, must have thrown off hundreds, perhaps thousands of such sketches; and those reproduced in the book seem to be mainly, if not exclusively, confined to the examples that are preserved in one or other of our public collections—in the British Museum print-room, at the Victoria and Albert Museum, or at the Tate Gallery. Where are the rest? Many, no doubt, are cherished in private cabinets; others, especially the more crude of the often very hasty and rough sketches, are perhaps unidentified, and in danger of the destruction that has doubtless already befallen many of the series. Even if the entire collection could be assembled, there would remain the embarrassment of selection; and this is a matter in which the advice of Mr. Stannus was of such unique value that it now seems as if it would be best after all to depend trustfully on the intuition of some sympathetic disciple of Stevens. The nice question of which way the group is to face—east or west—has proved somewhat troublesome; and the purely material difficulties of the situation are hardly less harassing. Mr. Belcher has been informed by Mr. Somers Clarke, F.S.A. (formerly surveyor to the cathedral), that the "mass" above the arch is not solid, but only a hollow box of thin marble, which, in Mr. Clarke's opinion, would not carry any weight. It could not support the bronze group and its surbase, which will weigh several tons. No doubt it will be easy enough to make provision for the extra load, but the mere suggestion that such a modification is necessary will probably raise the usual public outcry against "vandalism," by which, however, the completion committee need be neither alarmed nor disgusted; censoriousness being more tolerable than apathy. Again, the removal of the monument from a side chapel to its present position has unfortunately resulted in some slight damage. Settlement on its new site has caused some degree of movement at the base, where the marble is broken. This comparatively mild disaster, however, should by no means daunt us, in view of the just accomplished successful reconstruction of the statue of the Virgin at St. Mark's, Venice, which, by the fall of the Campanile, had been shattered into sixteen hundred fragments!



HE commonsense philosopher who within the last few months has, at fairly regular intervals, discoursed so delightfully in the *Times* on various aspects of art, has succeeded in striking a new and a welcome note. Art criticism, too apt to be either pessimistic or rhapsodical, may occasionally be both; but this particular writer is at once hopeful and rational. Moreover, he eschews the preciosities of diction that are at once so dear to the common run of art critics, and so detestable to the plain man. His habit of keeping to the pedestrian way, and of leaving no doubt as to his meaning, is probably a scandal to the elect and precious; but it may help the average *Times* reader to realise that, after all, art and sanity are not necessarily antagonistic. One may not always agree with the writer's judgments; but one can at least always understand them. In a recent leader the writer attempted to account for the curious phenomenon that while the supply of pictures is always increasing, the demand for them is constantly lessening. The reason is, he says in effect, but without essaying the paradox, that people care less for pictures and more for art. Formerly, art meant pictures and but little else; but now "we see that there is, or ought to be, art in many other things, and satisfy our desire for art in many other ways. . . . In fact, we are learning, however slowly and imperfectly, that the function of art, so far as it concerns a private person, is to decorate; and we can get both cheaper and better decoration than pictures." Indeed, the public, and many painters, have forgotten that pictures ought to be decorative! "Lesser painters lose all delight and purpose in the mere struggle to present facts. The lesser Italian Primitives, who painted according to a settled decorative convention which did not include much illusion of reality, . . . had a reason for their existence. The modern painter has no reason, since he can only paint for us things that we can see better by looking out of window." There are, he contends, multitudes of painters who are merely skilled workmen, producing a kind of art that the public does not want; and, boldly adventurous, he hopes that the improving appreciation of beautiful things may gradually lead these "stickit" painters or their like to forsake picture-making, and to adapt their art-craftsmanship to more various and more desirable objects. This last recommendation smacks strongly of Ruskinism. The difficulty is that while it is easy to persuade the ambitious house-decorator that he is an artist, the reverse process is, humanly speaking, impossible.

Round and About in Paris.—II.



THE few minutes which we wait in the main hall of the Sorbonne while the *concierge*, or rather his wife, fumbles for her keys, which are always mislaid, may be well spent in scrutinising the original and very suitable details and observing the ingenuity with which the staircases just behind are arranged and lighted.

It is a fine staircase hall, with walls covered with paintings and the first storey treated with a Corinthian order in stone, through which we pass into the most notable auditorium to be seen anywhere—even remembering the fine interiors of the theatres of the Palais de Versailles and of the Opéra Comique, of the great hall of the Trocadéro and that of the famous theatre at Bordeaux; for this hall is not only a masterpiece of decorative and constructive architecture, planned with an eye keen to the subtleties of beauty of line, form, and colour, but is as near perfection as may ever be attained in the properties and qualities of acoustics, lines of vision, seating, lighting, heating, ventilation, access and egress. Nor is any of this the product of mere accident; it is all the result of painstaking study and is the practical demonstration of elaborate theory. The late Professor J. Guadet, in his second volume upon the "Theory of Architecture," gives at length a description of M. Nénot's experiments and the formula at which he (Nénot) arrived as the outcome of his study of acoustics—a formula which Professor John V. Van Pelt, of Cornell University, U.S.A., also gives, apparently as original matter, in his book, "A Discussion of Composition as Applied to Art"—a book which, by the way, is evidently written around notes taken at Professor Guadet's lectures at the École des Beaux-Arts, and is useful to English students as giving in the English language many valuable points raised and discussed by the late Professor of Theory at the Beaux-Arts. We have but little time to look at pictures, otherwise we might spend an hour or more upon the study of a very beautiful decorative panel in the wide elliptical *niche* back of the rostrum of this amphitheatre—a panel which, to the writer, is the most pleasing of the many great works of that ablest of modern painters, Pierre Puvis de Chavannes. One could spend the whole week-end in the Sorbonne and only see half of its multitude of interesting features. But we must keep to our plan of seeing the old monuments first, and go on our way.

We have not far to go. We cross the Rue des Écoles, and a short turning brings us to the gate of the Hôtel or Musée de Cluny. The Hôtel de Cluny was built, so Baedeker tells us, somewhere about the year 1500 by Benedictine monks. It is a fine specimen of late French Gothic architecture with Transitional details which has been preserved practically intact. The large gate in the battlemented wall (shown last month) is the principal entrance, which we use to get into the small courtyard, off which open the entrance to the Hôtel itself and another through which we shall pass into the garden, for it is not safe to enter when one's time is short. Often, often! I have gone in for half an hour, but left minus a franc with which the *gardien* has been soothed who was kept waiting a few minutes when closing time came. This "collection" is a storehouse of treasures which give to the experienced architect much of the delight displayed by the female American public-school teacher who, after saving for years, comes to England to feed her starved soul (for a week) upon the "junk" in Westminster Abbey and her starved body at an A.B.C.; or again when, after being in Paris for the week-end, before returning to her native or adopted land she walks along the Avenue de l'Opéra gazing into the glittering shop windows, dear to her heart and too dear to her pocketbook, and is conscious that she will be able to tell a class of credulous, horrified, half-grown children, what she "personally observed" of the "atrocious immorality of the French," which will consist of the absurd rubbish that she read on board ship in some cheap obscene novel purchased at some shady place in New York. We are sure to encounter this person at the *table d'hôte* if we stay at the *pension*; and, if we "do" the museums, though we may not air the fact for the edification and to the disgust of the *pensionnaires*, as the school-teacher is sure to do, we shall feel ourselves akin to her in the possession of what are not impressions, but only false, confused fancies. If we were to rush hurriedly through the rooms of this splendid old house merely glancing at the works which entice our attention, call forth and at the same time defy emulation, we might carry away with us an insane desire to get back to the draughting board, and produce works—which for the moment we are confident we can do—that shall equal or surpass these. It is certain, nevertheless, that until we have seen much more of Paris we shall attempt nothing of the kind. We should not get far before our enthusiasm would begin to abate, and we should find

ourselves falling into that state of depression of which we suspect Gilbert when, in spite of his own great achievements, we find him saying of the works of Phidias and his tribe: "*Au quoi bon* in the face of such masterpieces to attempt anything!" What, indeed! Here is a chest upon which some great sculptor has lavished the best ten years of his life; next to it a mirror-frame which the deftest hands in Paris of to-day could not duplicate within two years; adjoining this a cabinet the like of which no modern millionaire knows enough of modern artists to be able to commission without being certain of disappointment. Let us then by all means leave the museums until we can devote leisure weeks, months—years if possible—to visiting them. Back to the land! out to the garden, where we can get a back view of the old Hôtel!

Between the Hôtel de Cluny and the Boulevard Saint-Michel are the remains of the Thermes of Constantius Chlorus, whose palace and baths formerly occupied the site of the present museum. The palace built by Constantius became the royal residence of the early French kings, and remained such until it was transferred to the Île de la Cité.

Although we are less than a quarter of a mile from our starting-place, something tells us it is about time for luncheon—perhaps it is the sign of Duval at the corner of the Rue de l'École de Médecine, or the bakery opposite it without signs other than a large pile of very long loaves heaped near the door, and a great tray of *bouchées* wrapped in

tin-foil. The Boulevard is full of lads with a roll in one hand and a *bouchée* and a book in the other, munching as they go back to their work at the Lycée Saint-Louis just above the Rue Racine, into which is pouring a stream of other young fellows from the École des Arts-Décoratifs, augmented by still others from the École Pratique, a part of the École de Médecine; more are scurrying along in both directions from the various *ateliers* of the École des Beaux-Arts, from the École Polytechnique at the Square Monge, and the École des Mines adjoining the Luxembourg Gardens higher up the "Boul-Mich." If we try Duval's we shall do ourselves well. There are no similar restaurants in London, and there are few as good. One is given a slip of paper as he enters, upon which the amount of his bill is, later, marked by the waitress—waitress of a most unfamiliar type to the Britisher, in a black dress, a small white cap, and a large white apron; she may be fair or may be dark; she is sure to be fat, and certainly forty—or more. What interests us most is that it is well known that these old girls see that their own tables do not get slighted, and I fancy they do not suffer for the pains they take to satisfy the clients of the *maison*. The price of the meal is moderate, and the tip from 30 c. to 50 c. (3d. to 5d.); then, following the immortal prescription of Mr. Pepys, "after paying the reckoning, &c., set out." First, to the Boulevard Saint-Germain, where we turn east as far as the little Rue des Prêtres (opposite the back of the



THE PALAIS DE JUSTICE AND SAINTE-CHAPELLE,
SHOWING THE PONT AU CHANGE IN COURSE OF CONSTRUCTION.

Cluny), which leads to the picturesque old church of Saint-Severin, then *via* the Rues Saint-Severin and Saint-Julien le Pauvre, past the old church of the same name (which is not much to see except for the side-apses and the choir), and turning again to the right, arrive at the south end of the Pont au Double, which leads past the front of Notre-Dame, and cross to the Île de la Cité and into the Place du Parvis Notre-Dame.

Of all the creations of the Gothic period this great cathedral is acclaimed by common consent to be the greatest. Fergusson selects for description in his "History of Architecture in all Countries" the four great typical examples of Paris, Rheims, Amiens, and Chartres. "Paris," he says, "is the oldest, the foundation stone having been laid 1163, the high altar dedicated 1182, interior completed 1208, and the west front finished about 1214."

Charles Herbert Moore in his excellent book "Gothic Architecture" says: "The great difficulty in attempting to describe the architecture of Paris during the glorious period of the 13th century is really the *embarras de richesses*"; and of the period generally to which much of what we are seeing belongs: "Not even the great Pharaonic age in Egypt, the age of Pericles in Greece, nor the great period of the Roman Empire, will bear comparison with the 13th century in Europe, whether we look to the extent of the buildings executed, their wonderful variety and constructive elegance, the daring imagination that conceived them, or the power of poetry and of lofty religious feeling that is expressed in every feature and in every part of them"; while again he refers particularly to the building we have come to look upon thus: "Of all the great cathedral façades of this epoch the most important in point of sculpture is that of Paris; it exhibits the finest work of the French carvers during the entire first quarter of the 13th century. Not even Amiens affords so fine a display of the Gothic genius in this branch of design."

Professor Hamlin in his "History of Architecture" tells us that "it was built by Maurice de Sully . . . on the site of the twin cathedrals of Sainte-Marie and Saint-Étienne, and the choir was as usual the first portion erected," and "the completeness, harmony, and vigour of conception of this remarkable church contrast strikingly with the makeshifts and hesitancy displayed in many contemporary monuments in other provinces."

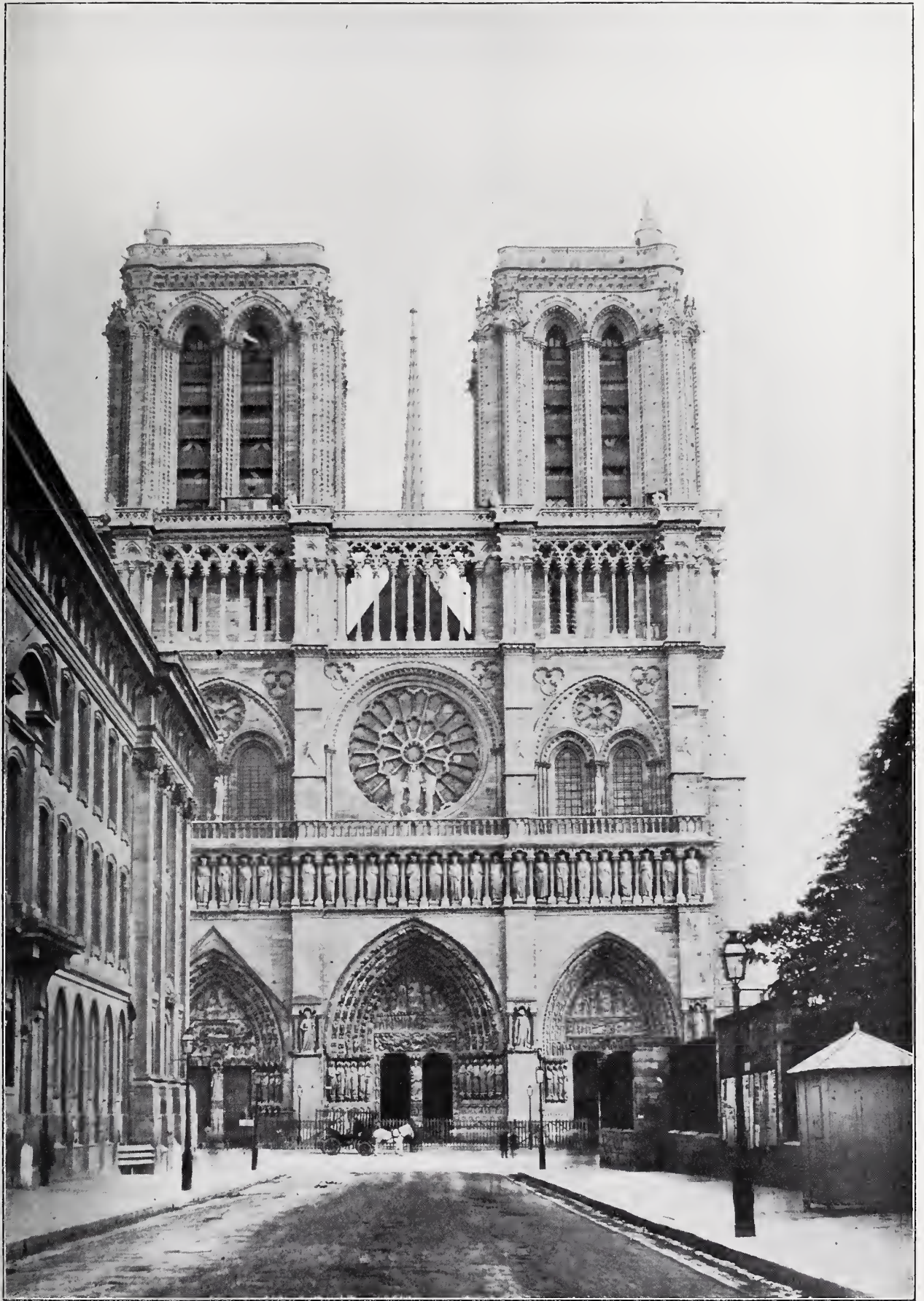
Viollet-le-Duc has given a whole "Discourse" upon its "rational" construction, as well as referring to it many times in his ten volumes of the "Dictionnaire Raisoné."

Professor Fletcher says: "The West front is the grandest composition in France, the western gable being hidden by a pierced screen connecting

the two western towers. The three deeply recessed western portals, the range of statues in niches, the circular wheel window, are all characteristic features."

And so on: the compilers of facts, the imaginative enthusiasts, the student who has devoted his life to the study of the style, and the historian who cribs most of his "copy" from the guide books, but who adds his casual comments, seem to be agreed that this is a very fine—on the whole the finest of Gothic works. However unfavourably its nave may compare with that of Amiens or its principal façade with that of Rheims, though it may lack some of the features which are catalogued most completely at Cologne, and it has no such great porch or wonderful stained glass as at Chartres, neither the great advantage of exceptional position as have Lincoln and Durham, nor the charming setting of Canterbury, Exeter, or Salisbury, yet from the general point of view it excels them all.

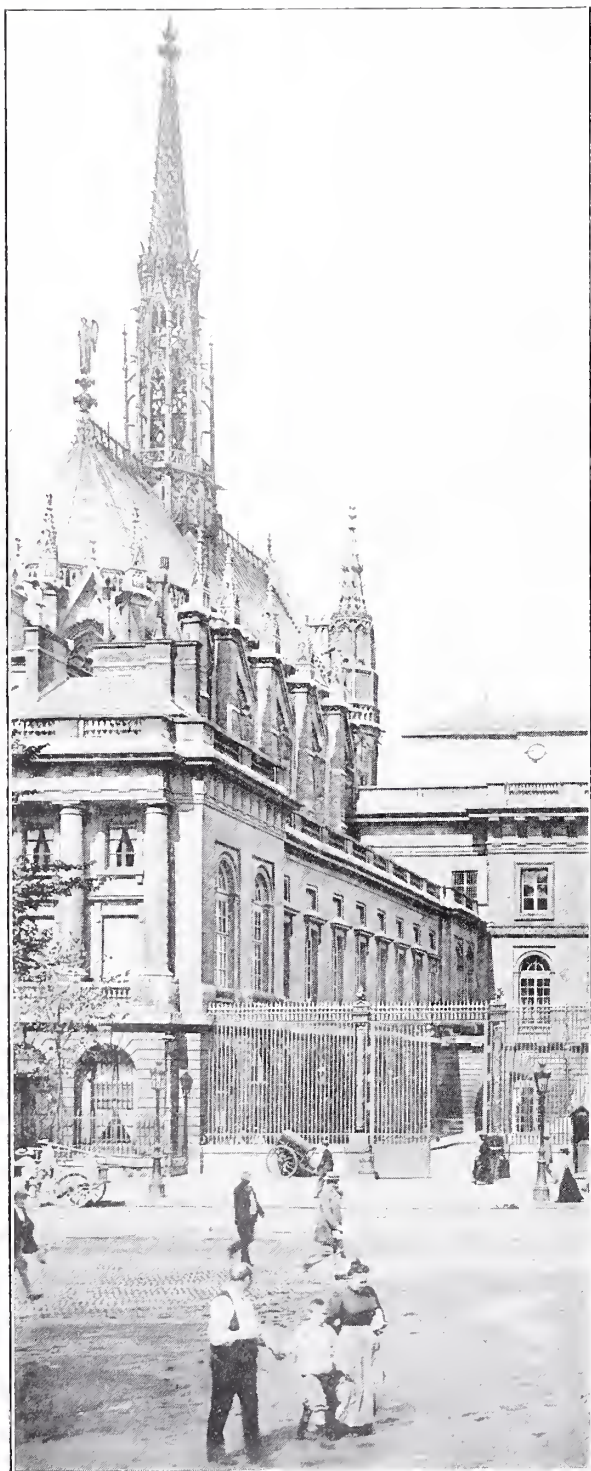
The Cathedral of Paris stands upon the flat Place du Parvis Notre-Dame as a model of it might stand upon a shelf. There is a growth of small trees in the Place at the right as one stands facing the church; behind it again are more trees and some rather insignificant herbage around the archiepiscopal residence at one side. Opposite to the other side is a row of ordinary Parisian city houses, shops, café, &c., but as we pass along this narrow street we first realise the enormous scale, the impressive quality, the vigorous character, the fitness and strength, and use of every detail. Above us the great gargoyles project boldly out over the pavement, and should we be so fortunate as to witness a shower, the effect of the delicate silver lines against the great black walls of the cathedral, the tiny white splashes from the upper surfaces of flying buttresses against a background of gold and indigo, the bright flashes of the raindrops against the great dark twin openings in the upper storey of the tower, and the drips falling from the bleached ledges across the dark-hued plain surfaces and voids below, causes the eye to travel from these dainty lines to the smaller of the everywhere powerful details, from these to the larger ones, such as the gargoyles and buttresses, pinnacles and finials, the *cheneau*, the cresting, the steep roof, and the *flèche*, black for one moment against a great fleecy cloud, grey-blue the next as the darker storm-clouds sweep by, now with an array of golden high-lights as a ray of sun strikes upon it, and again blotted into a mauve silhouette as the clouds pass away and leave the sky that peculiar tone of yellow only seen in Paris and in the colour-prints of the work of Henri Riviere. One recalls the etchings of Méryon, and remembers sketches by H. Brewer



NOTRE-DAME.

and Henry Kirby of some such effects as are presented by the cathedral in this street, and perhaps, too, the imaginative compositions of Reith, of Moisand, of Halmhuber, and, more so than any, those of the master of the lot—whose work deals with such different subjects, yet approaches so nearly the same impression—Piranesi. There is something about both the side of the church and the works of this artist which creates an atmosphere of mystery; a strange solemnity, a great dignity, an extraordinary, overawing sense of grandeur, power, and permanence. Most of this may be

attributed to that fine sense of scale which seems to have been possessed by all architects prior to the beginning of the eighteenth century, and by almost none since the beginning of the nineteenth. It is certainly not due to the mere dimensions of the structure, because, after the enormous office buildings of New York and the huge structures at the St. Louis Exposition, nothing in the way of buildings on this side of the Atlantic is really big; and, too, it is unusual to find anything that is more greatly attractive to the imagination than some of the more picturesque skyscrapers of America; yet none of these could begin to win the respect for their designers that must inevitably respond to the call of this venerable pile on the Île de la Cité. Neither does this vast impression arise from the proximity of very small buildings and consequent domination of a town, as at Chartres or Durham or Lincoln; and it is true that the effect of the west front, as seen from, say, the Pont Saint-Michel, loses in largeness both by the nearness of big modern buildings and the extent of the *place*, as well as by the long spans of some of the modern bridges—for instance, the Petit Pont. This loss, though apparent enough, is not so very real, and once the mind has received the impression obtained from the nearer view—after passing along the little street to the north, resting for a while in the garden behind the *chevet*, taking in the actual dimensions of the light, stone-defying form of the flying buttresses, the magnitude of the slender windows of the apse and clearstory, and walking round the Quai de l'Archevêque again to the Pont au Double—it is an impression that will never be lost. This preliminary inspection given, let us recross the bridge by which we came and retrace our steps as far as the stairs near the Pont Saint-Michel, which descend to the lower or Port level of the Quai likewise named, and, if bales and boxes and heaps of stone do not prevent, walk along the landing until the trees in the corner of the *parvis* screen the entrance arches and are themselves partly hid by the Petit Pont. Beside us move the barges, *paque-bots*, and other river craft; small masts cut across the arch and balustrade of the bridge and stand out against the dark background of trees; a light blue cloud of smoke rises from the funnel of a small steamer on the opposite side; the retaining wall of the Quai du Marché Neuf rises like the wall of an ancient fortress, and a long flight of stone steps runs diagonally across it from the lower level to the angle formed by the juncture of bridge and quay. This is a spot we shall visit several times; now, as the sun comes out after the shower, and the sky has become cobalt with a few soft clouds and is reflected in the rapidly moving water, the bridge



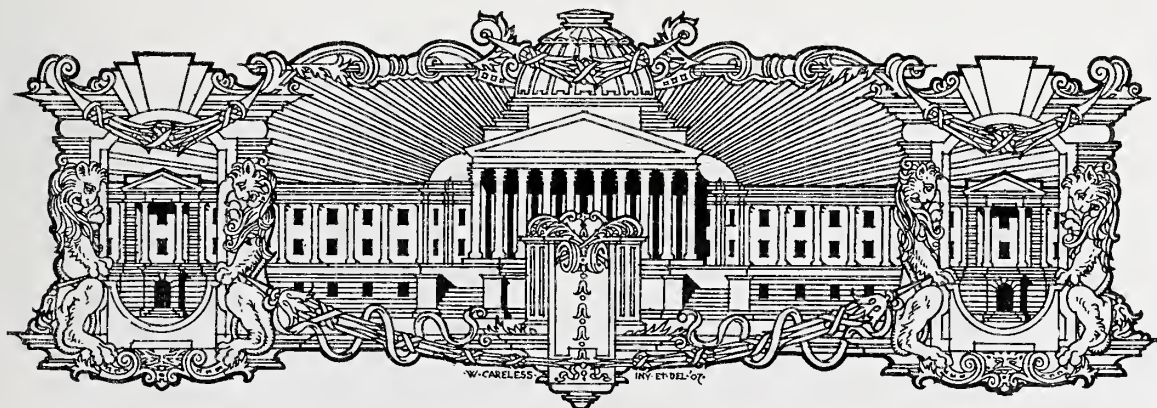
SAINTE-CHAPELLE.

is all a golden glow, and we see it as Gaston Latouche saw and painted it—the Pont Neuf. Above all rise the magnificent towers, the screen-arcade and gallery, the great rose-window and lower gallery (with the free statues) mingling with the tree-tops. Against the sky the towers are white with shadows of smalt; but where the arcade begins and the shadows break into little dots and lines an indefinable grey, graded into a deep purple as it descends, spreads over the façade, which lives, moves, scintillates, in the light of the afternoon sun. One never sees sketches made from this point of vantage—nor photographs, and one wonders why, which wonder does not last any longer than the brief interview which we soon have with the handy and wordy 'longshoreman, who proves to be an *apâché* under another name, whose reputation smells just as bad and his clothes worse. We shall see him later; we have a pressing engagement on the island opposite—not at the Préfecture de Police, the windows of which are staring at us, which would do us no good if we did, but to the little former royal chapel which stands in one of the courts—not a law court—of the Palais de Justice, surrounded by the offices of the Police Correctionnelle. If ever there was a *royal* chapel surely it is this! One almost regrets it is not still the chapel of a king; but as it might in such circumstances prove inaccessible, we may be glad it isn't. We make hay while the sun shines, enter the lower vestibule, mount the small winding staircase in the right-hand corner, and arrive in the domain of a French Aladdin. All we have to do is rub our

eyes, and a chapel, the like of which the world does not hold, arises before us! All is jewelled! The vaulting rests not upon matter, but is stationary in the air; and from its borders fall light ties which support the platform on which we stand—as the ropes of a balloon support its basket! We hope to see the commencement of some great ceremonial, we expect a gorgeous procession of priests and acolytes with gold crucifix and censers, we listen for the first strains of some inspiring mass. None come. Instead, the sun is obscured by a cloud, the jewelled wall becomes but fine stained glass, the ties become slender piers of masonry; we note that the platform is now a well-tiled floor, that the windows are framed in beautiful tracery, that the walls and ceiling are treated in polychromy; in short, we have begun an examination of the architecture, which somebody did some time ago for our accurate guide book. A uniformed *employé* offers us post cards and photographs, and having sold us those which we could not do without, asks if we have seen the chapel below, which in the days following its construction by Pierre de Montereau for Louis IX was used by the domestics of the royal palace; should we not buy photographs at all he might politely suggest that the chapel has a beautiful façade, or that there is a Salle des Pas-Perdus in the adjoining Palais de Justice second to none in France. The lower chapel, too, is well worth seeing; and having seen it, we pay more careful attention to the beautiful exterior, wondering, perhaps, whether at any time it could have been more perfect than it is to-day.

FRANCIS S. SWALES.

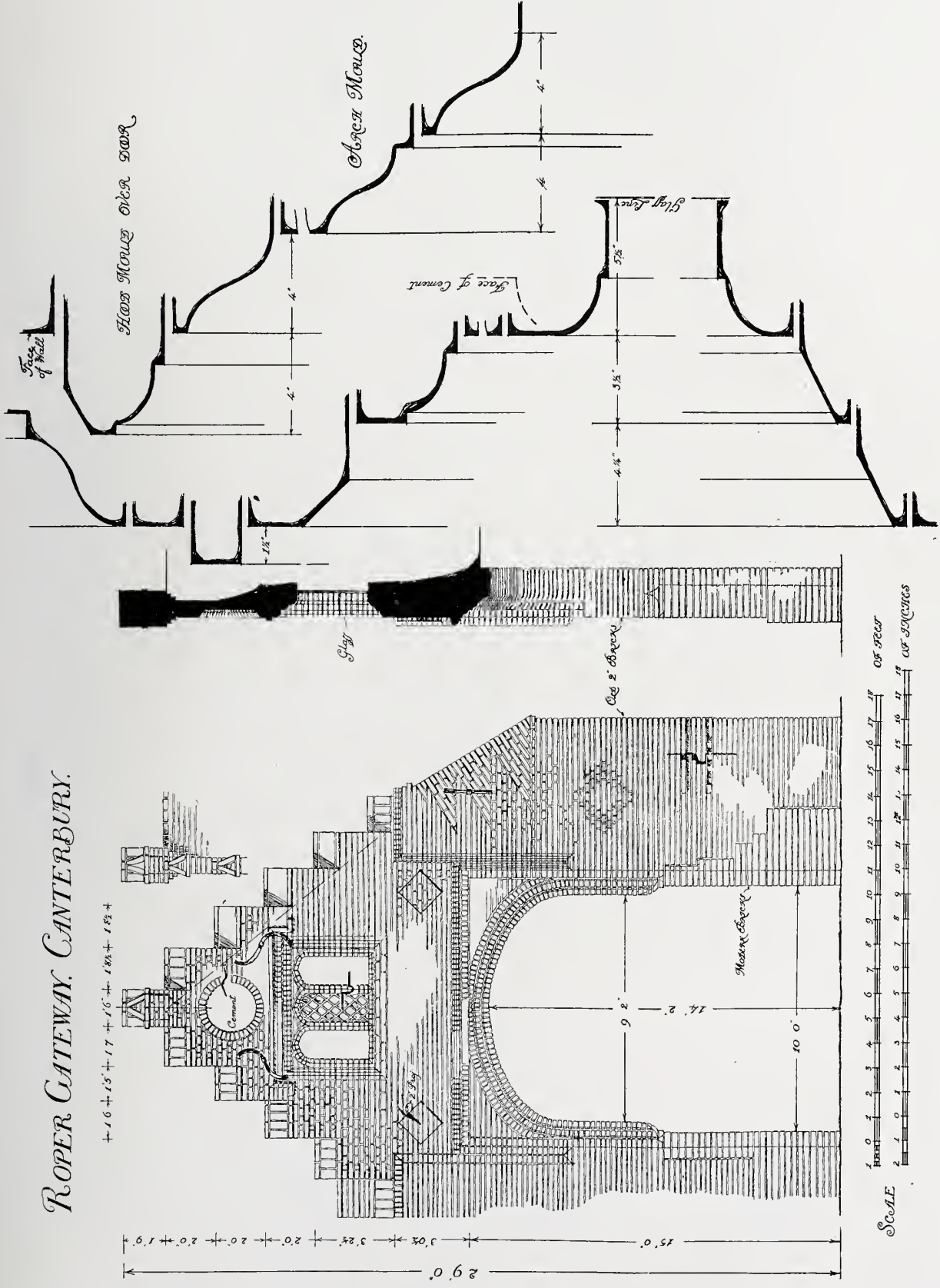
(To be continued.)



The Practical Exemplar of Architecture.
XXVII.



THE ROPER GATEWAY, CANTERBURY.

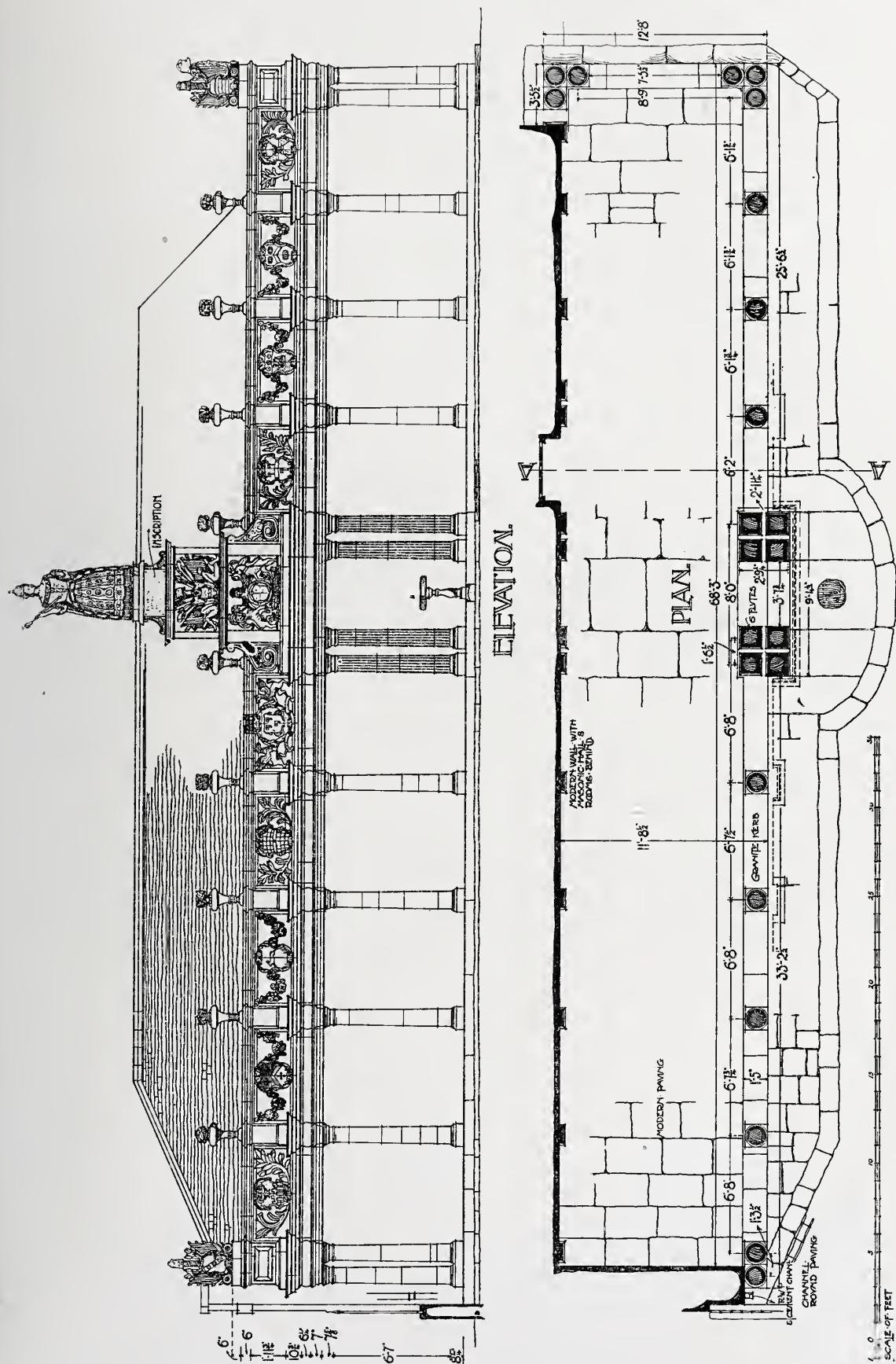


MEASURED AND DRAWN BY R. L. WALL.



QUEEN ANNE'S WALK, BARNSTAPLE. GENERAL VIEW.

Photo: Photocivom Co.



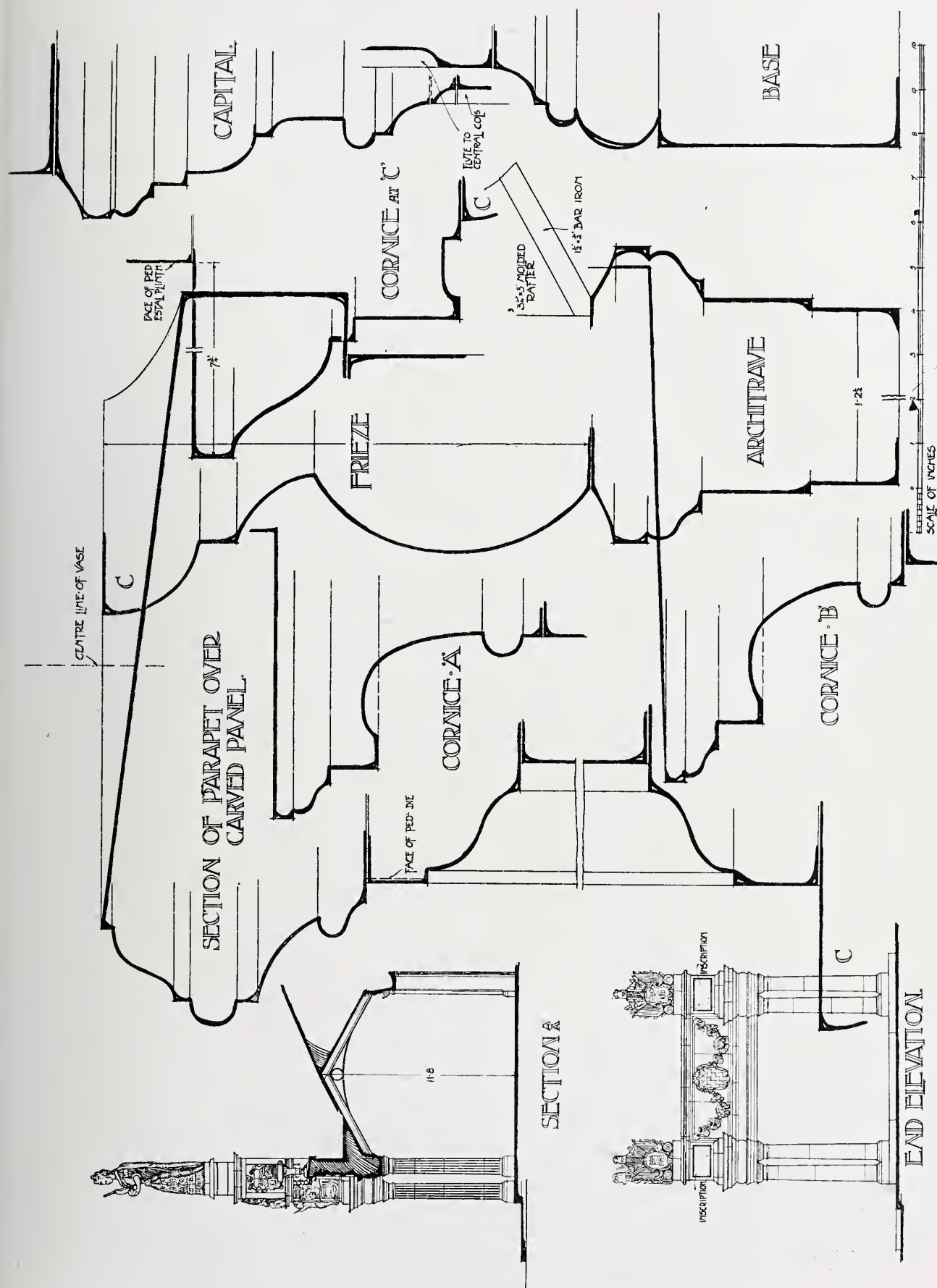
QUEEN ANNE'S WALK, BARNSTAPLE, A.D. 1713.
MEASURED AND DRAWN BY C. F. BUTT.



QUEEN ANNE'S WALK, BARNSTAPLE.

Photo: Photochrom Co.

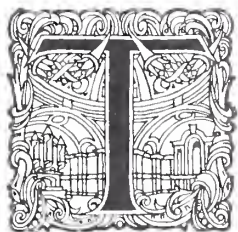
DETAIL OF CENTRE.



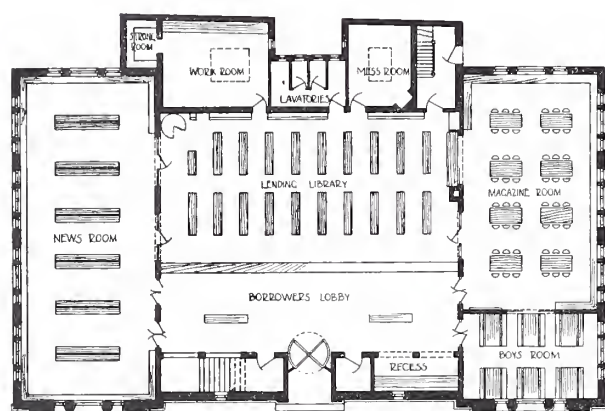
QUEEN ANNE'S WALK, BARNSTAPLE, A.D. 1713.
MEASURED AND DRAWN BY C. F. BUTT.

Some Recent Public Libraries.

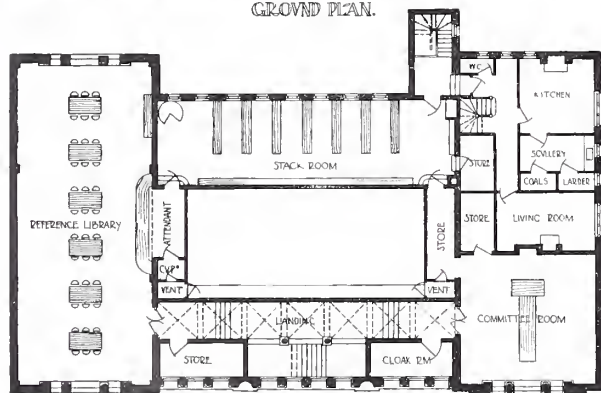
The Central Library, Hammersmith.



HIS building is erected in Brook Green Road, on a sandy subsoil. The frontages are faced with red brick, with Portland stone dressings, and the roofs are covered with Precelly slates. The floors are of fire-resisting construction and are covered with linoleum. The walls of the staircase and the entrance are faced with polished Hopton Wood stone. The joinery in



GROUND PLAN.



FIRST FLOOR.

THE CENTRAL LIBRARY, HAMMERSMITH.

HENRY T. HARE, ARCHITECT.

the public rooms is in wainscot oak, fumed and wax-polished. The architect was Henry T. Hare, and Dearing & Son were the general contractors. The carving was executed by the late F. E. E. Schenck; the stained glass by T. R. Spence and Moore & Co.; the electric fittings by

Nelson Dawson, and the wrought-iron gates, &c., by Starkie Gardner & Co. R. E. Pearce & Co., Ltd., supplied the casements, fittings, and patent glazing; N. F. Ramsay & Co. the door furniture, while the electric wiring was carried out by Higgins & Griffiths.

The Aberdeen Public Library.

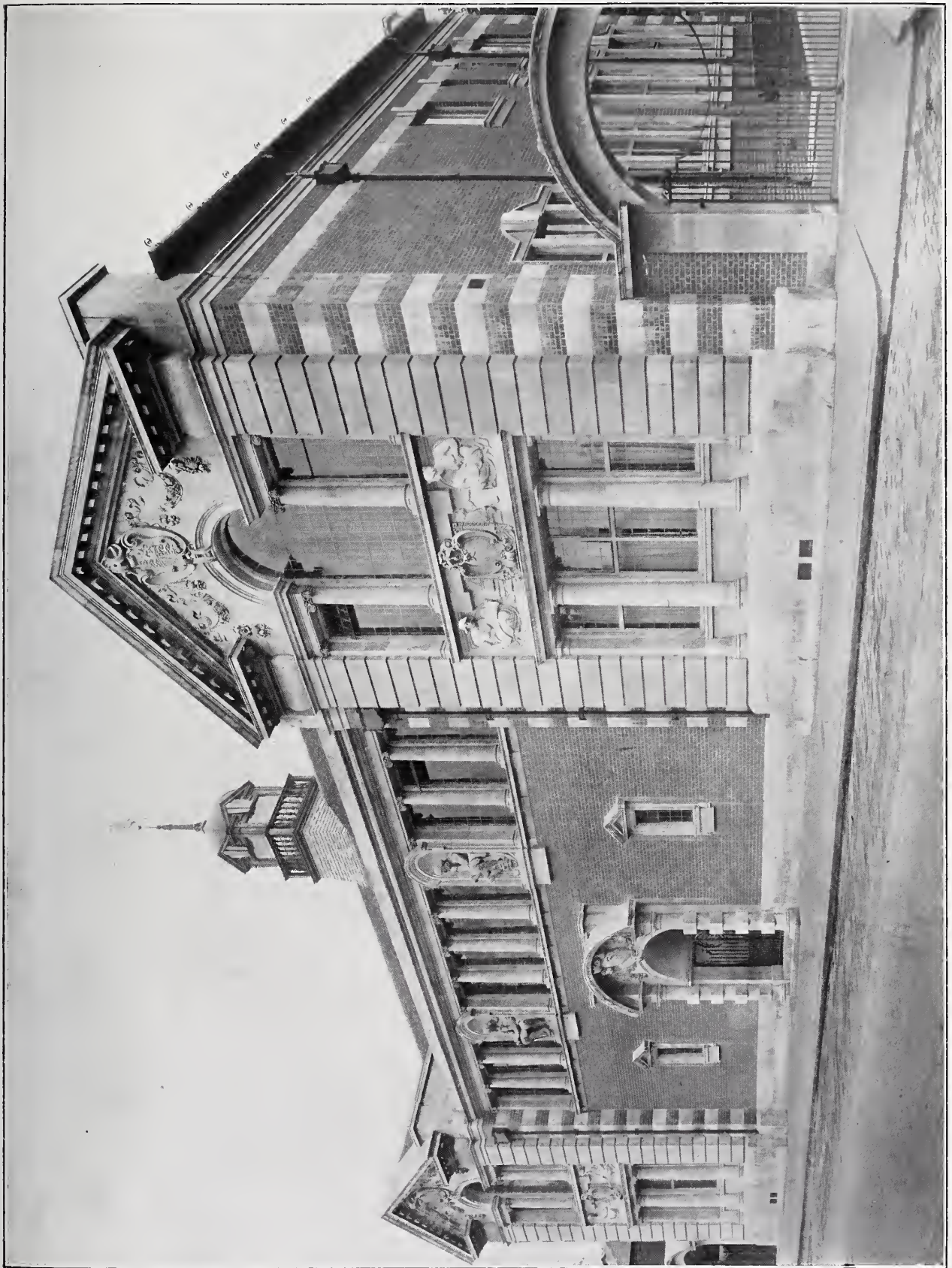
The symmetrical portion of the buildings on the right-hand side of the pictures held the original library, opened in 1890 by Mr. Carnegie. It contained three floors of equal area, and provided at the time ample accommodation. The reading-room was in the basement, the lending department on the ground-floor, and the reference-room on the first floor, while off each floor were staff-rooms and other suitable accessories.

After some ten years' experience of the buildings it was agreed to extend them westward. The reading-room particularly was found to be congested, and the stairs to the basement level were difficult to negotiate. Accordingly the whole of the ground floor of the new area was devoted to reading-room purposes. A portion only of the new building was carried into a second storey, and here additional accommodation was found in connection with the reference department.

The style of the extension is in keeping with the character of the original building, and the note of unity has been maintained throughout. Advantage has been taken of the change in the building line and the difference of the floor levels to introduce variety in the details of the front elevation, although these conditions added considerably to the difficulty of designing an addition to an already symmetrical and balanced building.

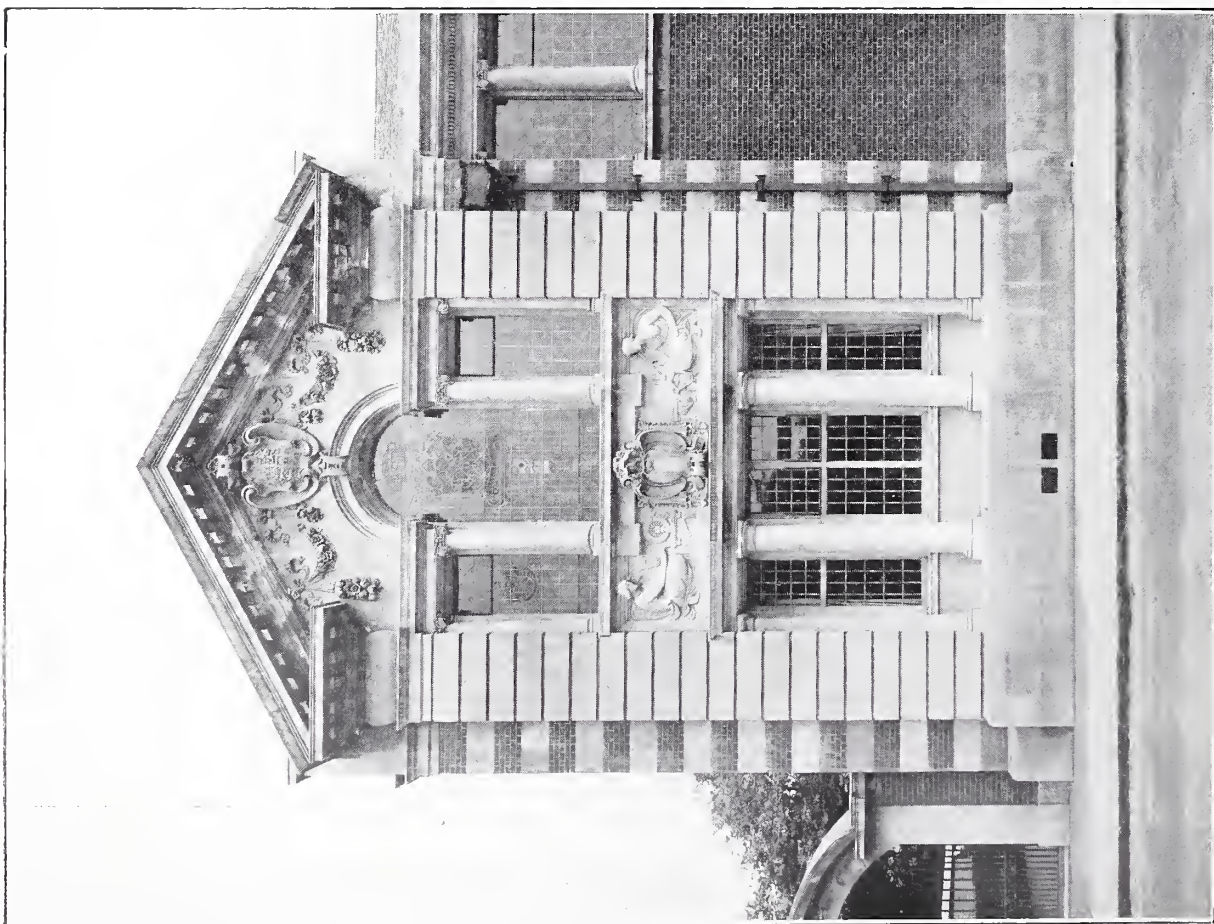
The front is wholly built of white Kemnay granite, fine axe-dressed, and the roofs are covered with Coniston green slates. The stairs are constructed of Stuart's granolithic steps, and the whole of the furnishings are in American oak.

The architects are Brown & Watt of Aberdeen, and the following are the contractors for the work: Mason work, R. Beattie & Son; carpentry, George Jamieson; slate work, George Farquhar; plasterwork, James Simpson; plumbing, James Monro; painting, W. L. Leslie; steel work, J. A. Sangster; heating and electric lighting, Claud Hamilton, Ltd.—all of Aberdeen.



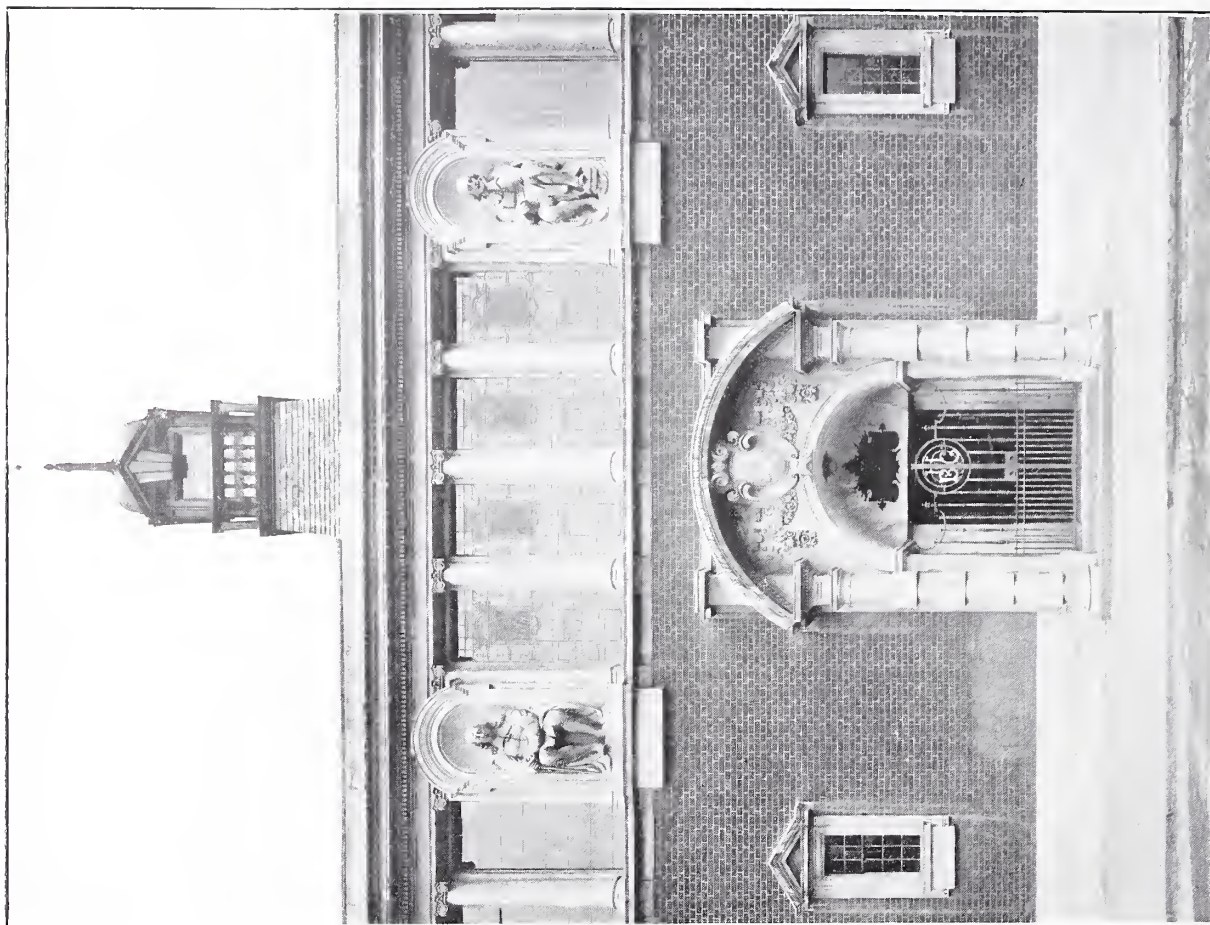
HAMMERSMITH CENTRAL LIBRARY. GENERAL VIEW OF THE EXTERIOR.
HENRY T. HARE, ARCHITECT.

Photo: Arch. Review Photo, Bologna



Detail of End Bay.

HAMMERSMITH CENTRAL LIBRARY. HENRY T. HARE, ARCHITECT.



Detail of Entrance.

Photo: Arch. Review Photo. Bureau.



HAMMERSMITH CENTRAL LIBRARY. THE REFERENCE LIBRARY, FIRST FLOOR.
HENRY T. HARE, ARCHITECT.

Photo : Arch. Revue Photo. Bureau.



Photo: Arch. Review Photo. Bureau

HAMMERSMITH CENTRAL LIBRARY.

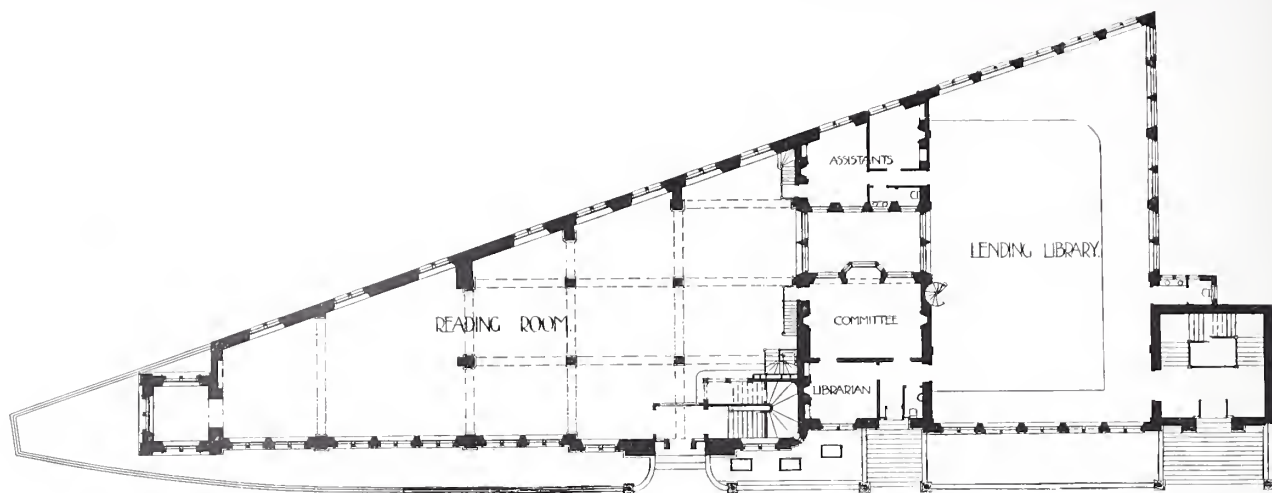
THE STAIRCASE AND CORRIDOR, FIRST FLOOR.

HENRY T. HARE, ARCHITECT.



Photo: Arch. Review Photo. Bureau.

HAMMERSMITH CENTRAL LIBRARY.
THE LENDING LIBRARY LOBBY.
HENRY T. HARE, ARCHITECT.



PUBLIC LIBRARY, ABERDEEN. GROUND PLAN.

BROWN AND WATT, ARCHITECTS.

Bristol Central Library.

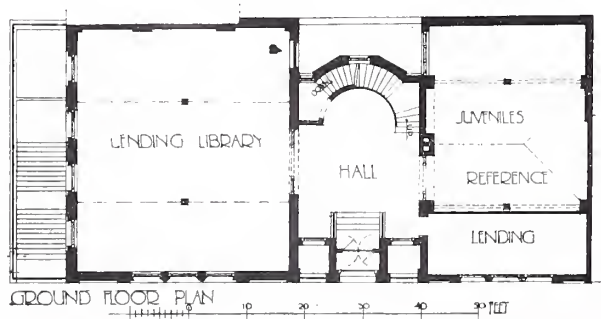
The Bristol Central Library is in Deanery Road, adjoining the celebrated Abbey Gate and quite close to the cathedral. The buildings have been designed to harmonise with their surroundings. Hartham Park Bath stone has been used entirely for the facings, with green Quarrella stone for the chequer work, and the roofs have been covered with green Westmorland slates. The three large sculptured panels have been executed by C. Pibworth, a native of Bristol, and represent Alfred, Bede, and Chaucer, and characters connected with them; the other carving was executed by Aumonier & Son.

The entrance hall has the walls lined entirely with marble, the dado being of Greek Cipollino with Grande Antique plinth and Irish green capping; the vaulted ceiling is covered with pale blue vitreous glass in pieces of varying sizes, averaging about 3 in. by 1 in. At the foot of the marble staircase are carved the arms of Matthew Stuckey-Lean, who bequeathed the magnificent sum of £50,000 to erect the building.

Entered from the hall is the borrowers' space in connection with the lending library of 30,000

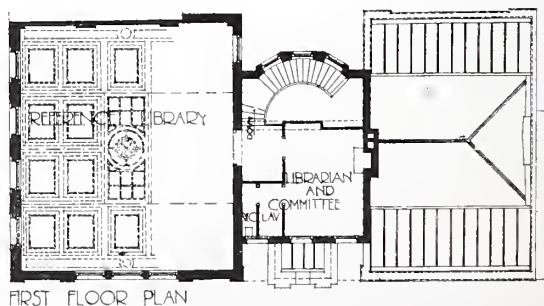
volumes. The news-room and magazine-rooms are also on the ground floor. The walls are painted a deep red with a cream frieze above, and below these rooms in the basement are enormous book stores. On the first floor is the large reference library, nearly 150 ft. long and 50 ft. wide, with separate reading desks for 150 readers, and shelf accommodation for nearly 250,000 books. Opening off the reference library is the room devoted to Bristol books, and this room contains the magnificent Grinling Gibbons chimneypiece, and also the old oak presses removed from the former library in King Street, to which this building is the successor. This old oak work formed a reason for the classical treatment of the reference libraries.

The administrative offices have all been placed at the back of the building, facing the deanery. In the basements and on the mezzanine floor are caretaker's rooms, packing rooms, and mess rooms. On the first floor are the rooms of the city librarian, Mr. Morris Matthews, F.R.Hist.S. The architect was H. Percy Adams, of London, and Willcocks & Co., of Wolverhampton, were the general contractors. The following are some of the sub-contractors: W. Aumonier & Son,



BRANCH LIBRARY, THORNHILL SQUARE, WEST ISLINGTON.

PROFESSOR BERESFORD PITF, ARCHITECT.



FIRST FLOOR PLAN



Photo · Bedford Lemere & Co.

PUBLIC LIBRARY, ABERDEEN.

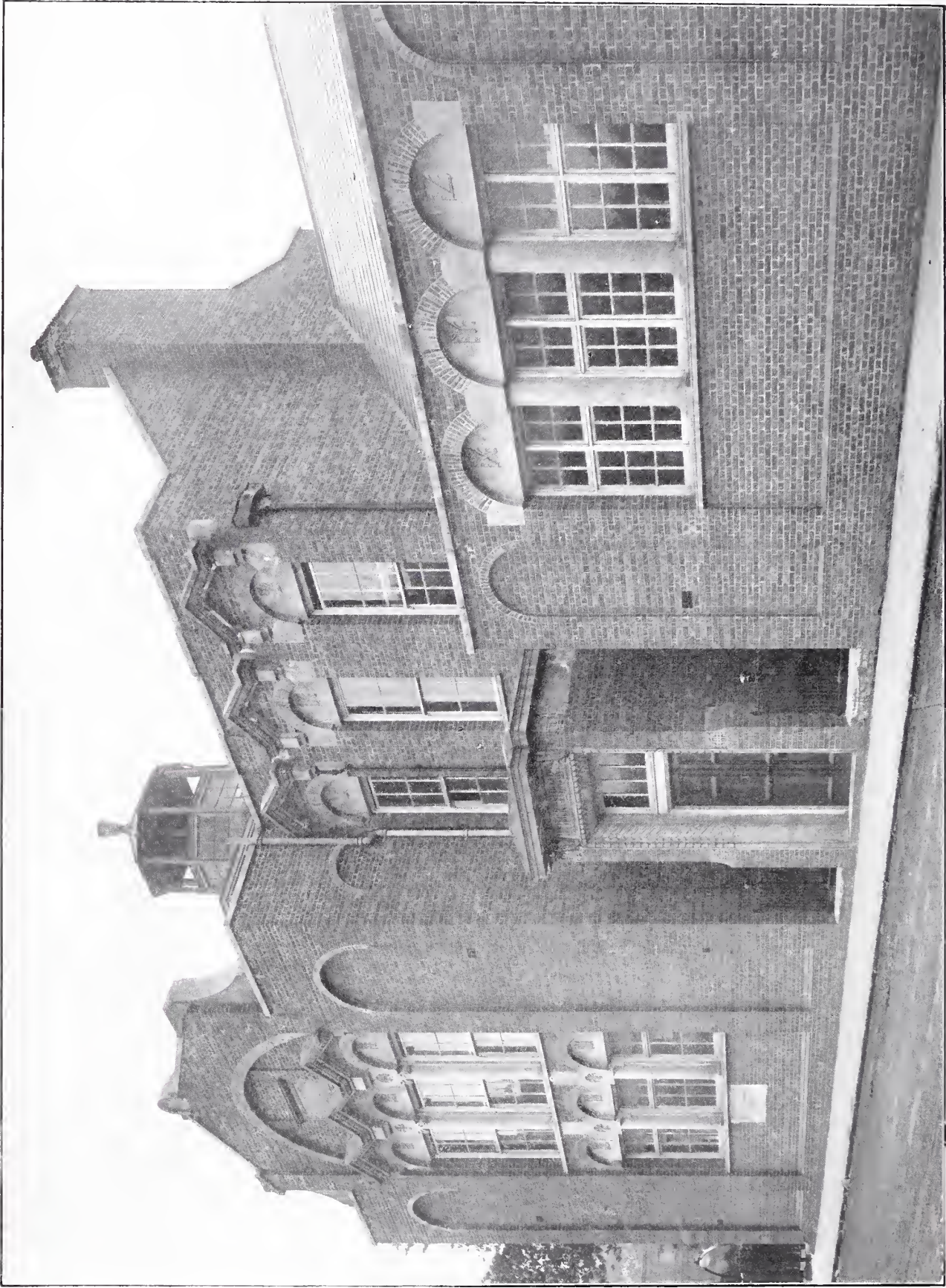
BROWN AND WATT, ARCHITECTS.



PUBLIC LIBRARY, ABERDEEN. VIEW FROM THE WEST.
BROWN AND WATT, ARCHITECTS.



BRANCH LIBRARY, THORNHILL SQUARE, WEST ISLINGTON.
PROFESSOR BERESFORD PITT, ARCHITECT.



BRANCH LIBRARY, THORNHILL SQUARE, WEST ISLINGTON.
PROFESSOR BERESFORD PITE, ARCHITECT.

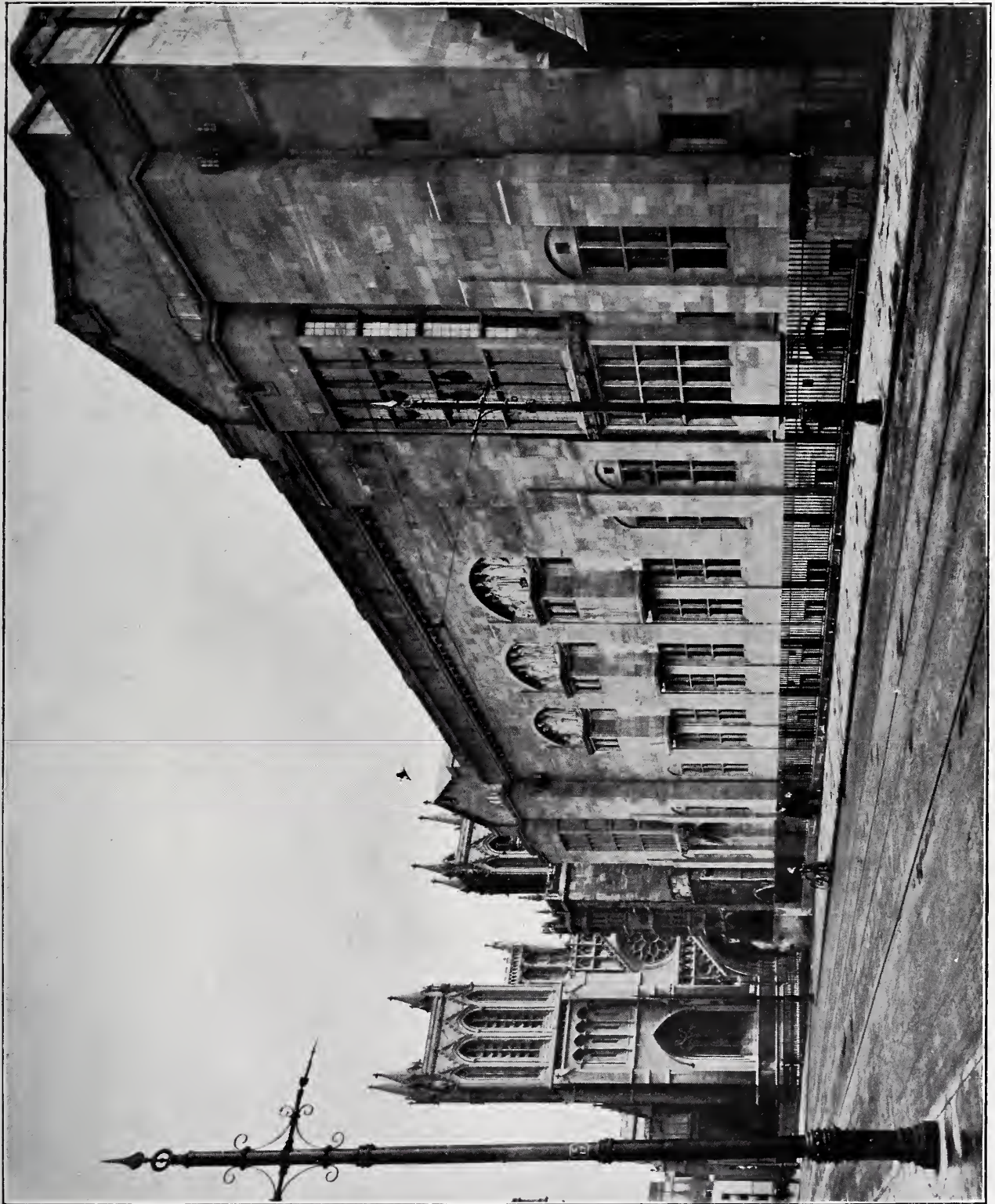
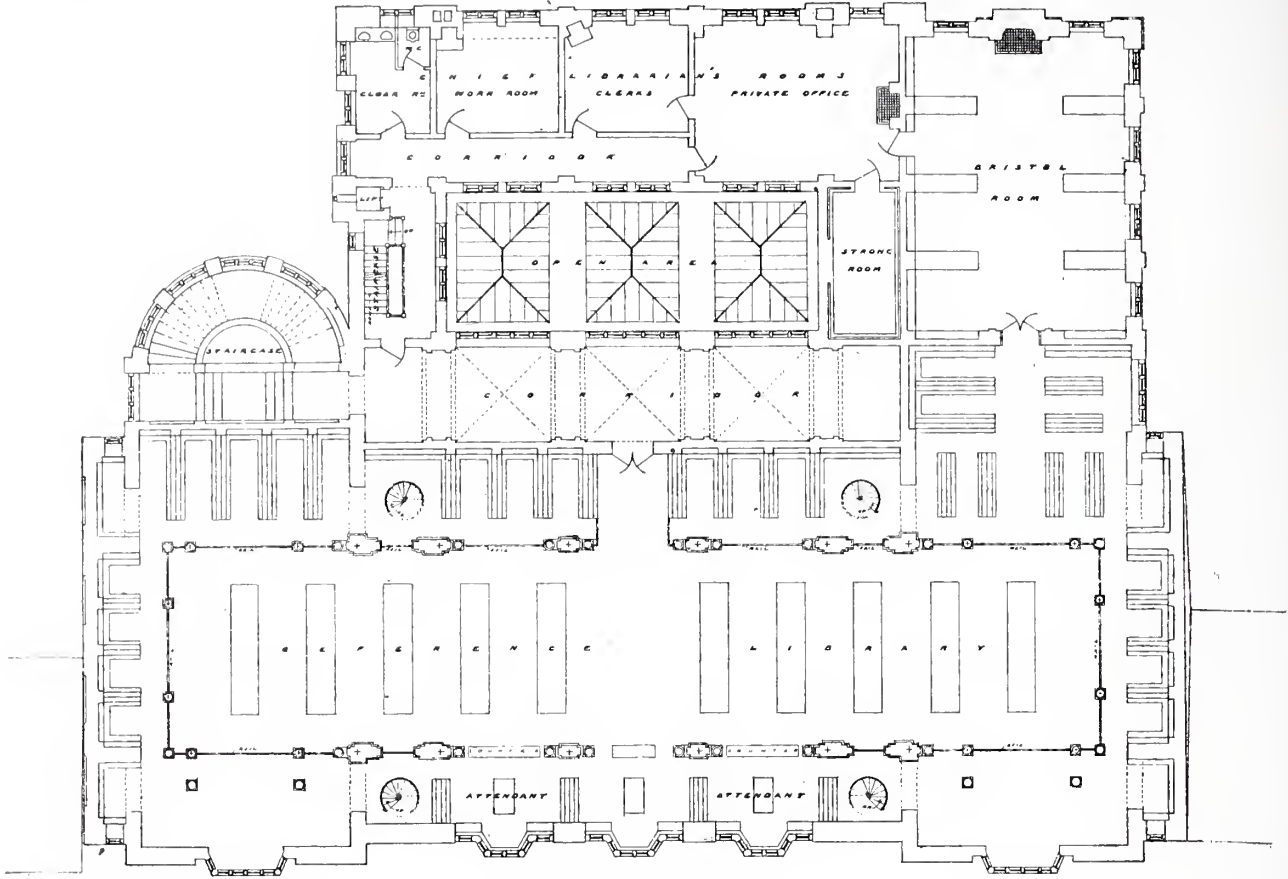
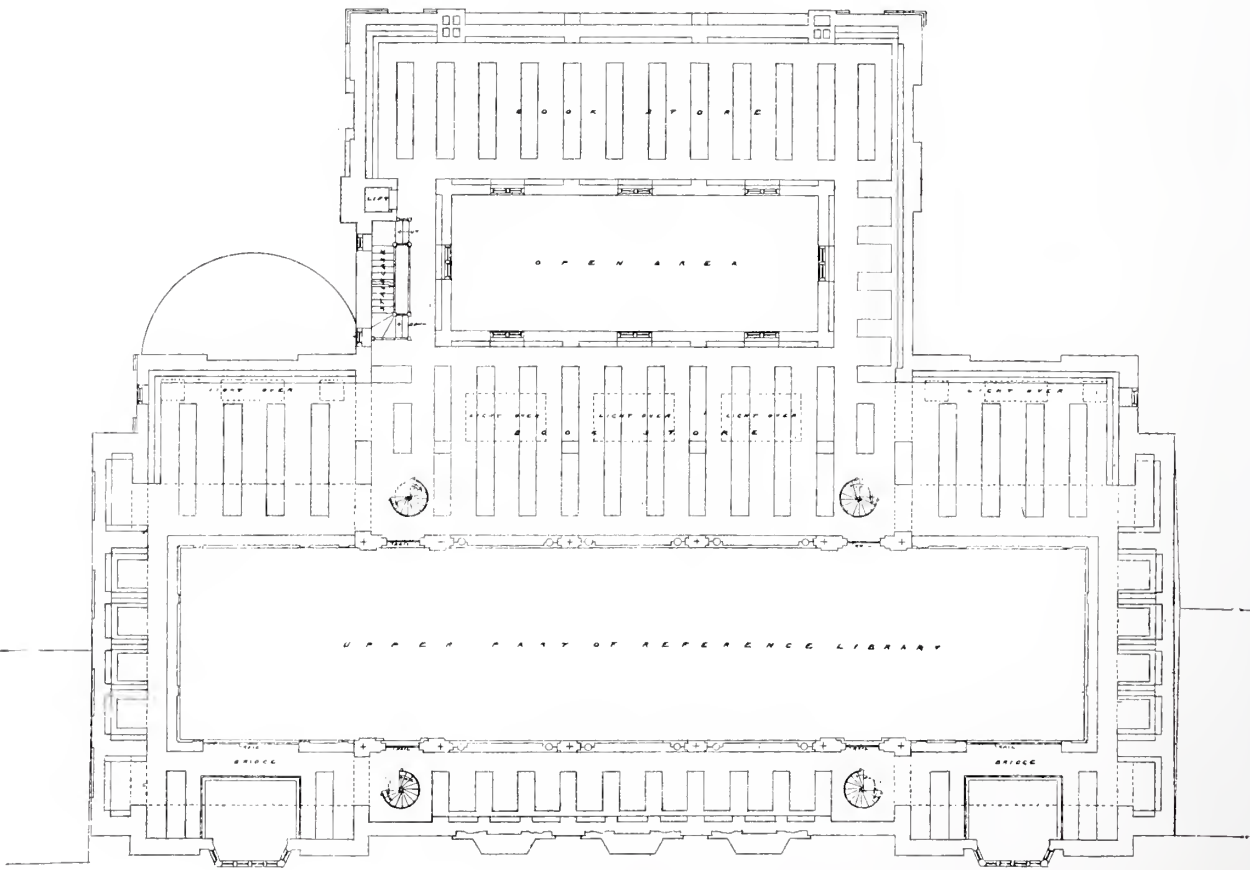


Photo: T. Lewis.

THE CENTRAL LIBRARY, BRISTOL. GENERAL VIEW FROM THE STREET.
H. PERCY ADAMS, ARCHITECT.



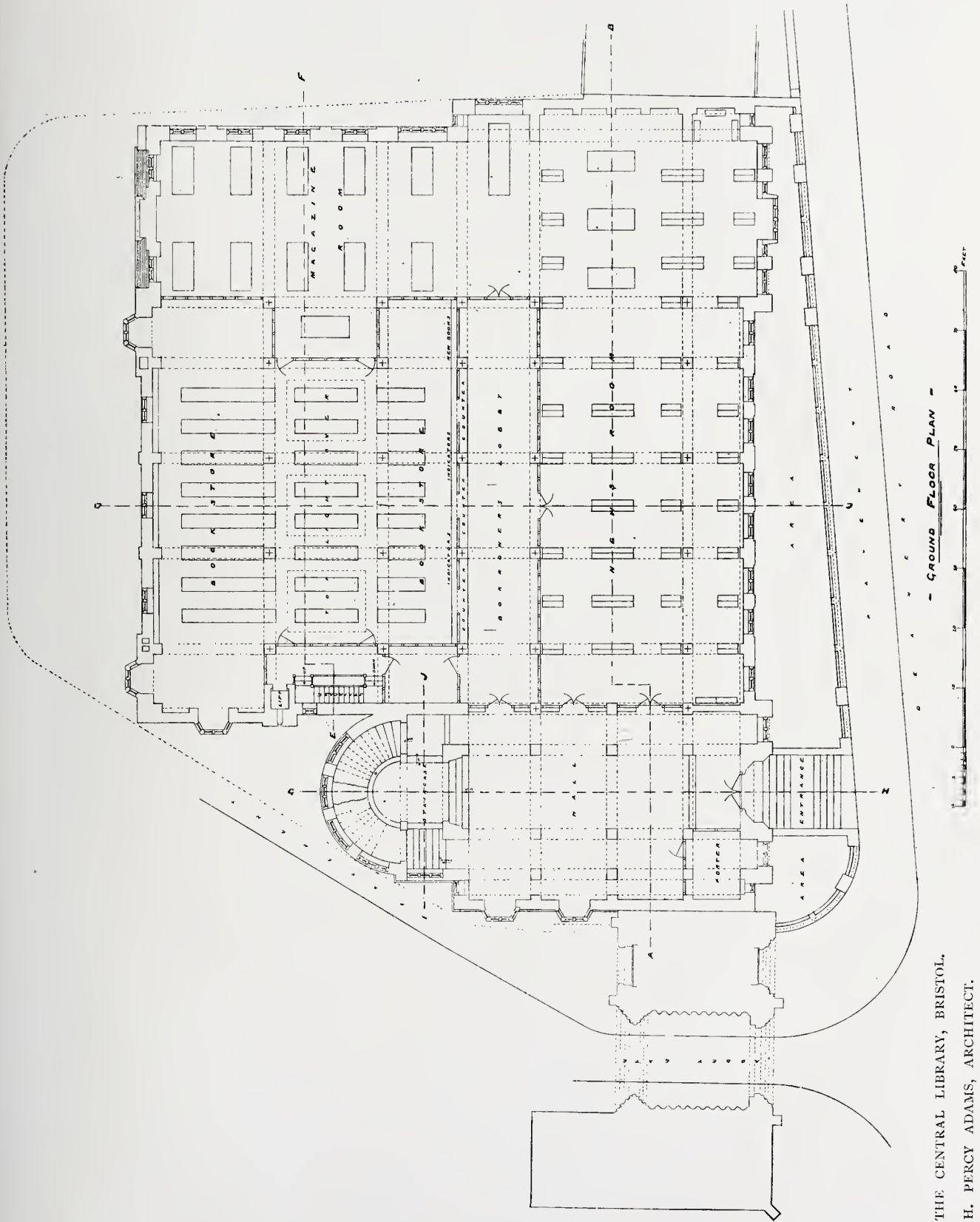
- FIRST FLOOR PLAN -



- FIRST GALLERY PLAN -



THE CENTRAL LIBRARY, BRISTOL.
H. PERCY ADAMS, ARCHITECT.



THE CENTRAL LIBRARY, BRISTOL.
H. PERCY ADAMS, ARCHITECT.



THE CENTRAL LIBRARY, BRISTOL. VIEW FROM THE DEANERY.
H. PERCY ADAMS, ARCHITECT.

Photo : T. Lewis.



Photo: T. Lewis.

THE CENTRAL LIBRARY, BRISTOL. THE REFERENCE LIBRARY.
H. PERCY ADAMS, ARCHITECT.

*Photo: T. Lewis.*

THE CENTRAL LIBRARY, BRISTOL. DETAIL OF MAIN FAÇADE.
H. PERCY ADAMS, ARCHITECT.



Photo : T. Lewis.

THE CENTRAL LIBRARY, BRISTOL. THE HALL.
H. PERCY ADAMS, ARCHITECT.

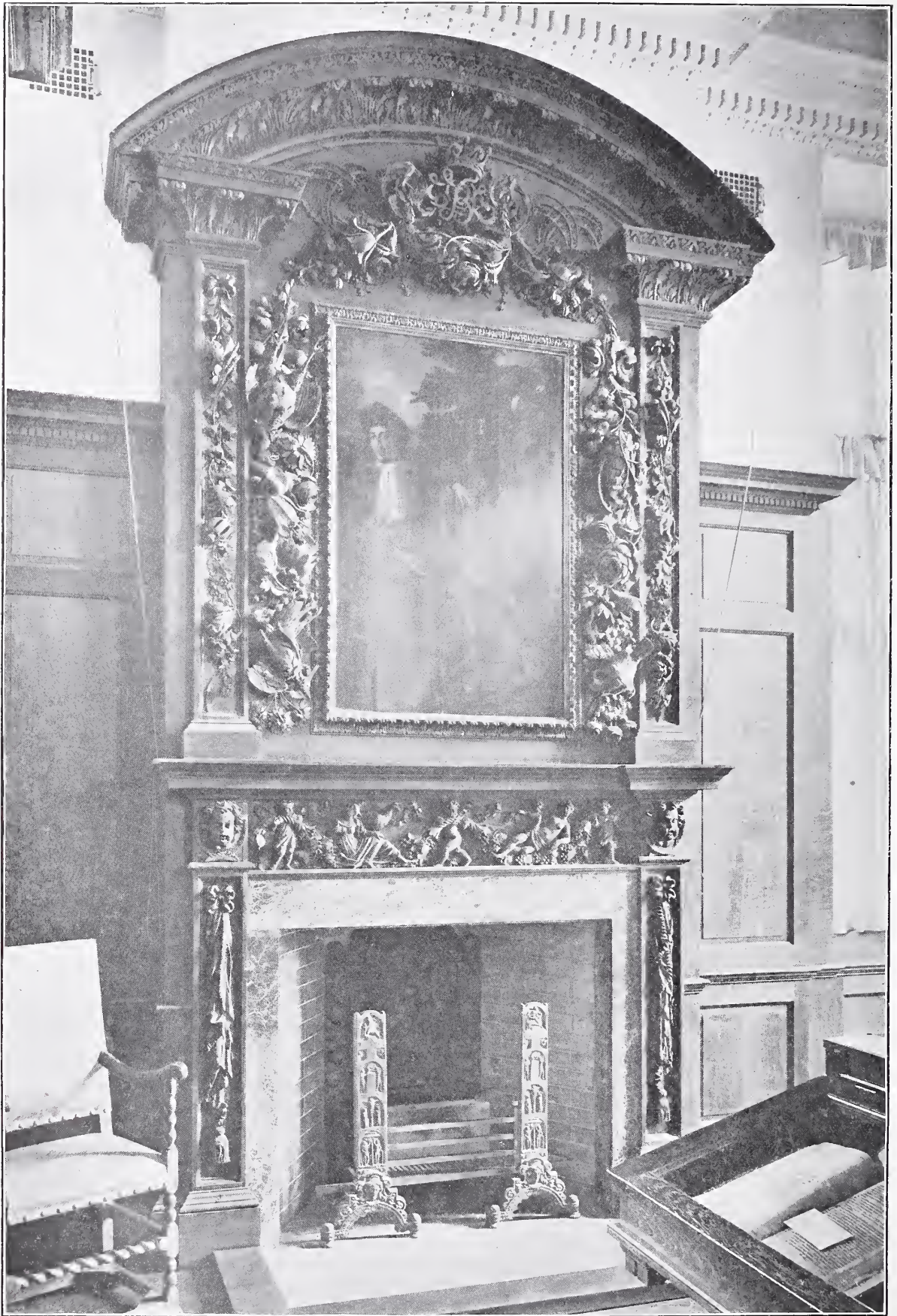


Photo: T. Lewis.

THE CENTRAL LIBRARY, BRISTOL.

THE GRINLING GIBBONS CHIMNEYPIECE IN THE BRISTOL ROOM.



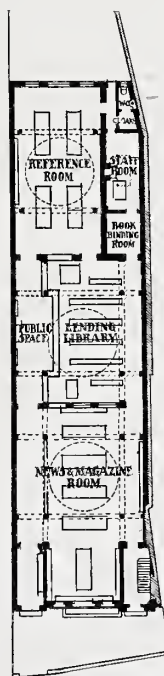
THE CENTRAL LIBRARY, BRISTOL. THE MAIN CORRIDOR ON FIRST FLOOR.
H. PERCY ADAMS, ARCHITECT.

Photo: T. Lewis.

stone carving and fibrous plaster; Sampson & Co., Ltd., steel work; G. P. Bankart, lead rain-water pipes and heads; J. Gibbons, door furniture; Diespeker, Ltd., mosaic decoration; Walton, Gooddy, & Cripps, Ltd., marble work; Laverton, Webb & Co., Ltd., special furnishings; Geo. Johnson, lifts.

Branch Library, London Road, Greenwich.

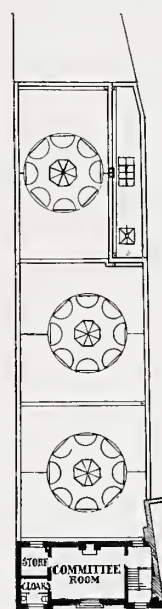
The site of this building is nearly opposite Greenwich Station. The walls had to be carried on concrete arches and piers, as no foundation could be obtained for 6 ft. below the surface of the ground. The front is carried out in rubbed brickwork and Portland stone, the roofs are of concrete and steel covered with asphalt, with the exception of the front roof, which is covered with Westmorland slates. The architects were Wills & Anderson, of London, and the general contractor was Mr. F. J. Gorham, of Point Hill, Greenwich. Among the sub-contractors were Henry Hope & Sons, who carried out the casements and fittings and leaded lights; N. F. Ramsay & Co., who supplied the door furniture, locks, &c.; R. Crittall & Co., who carried out the heating and ventilating; and T. Brawn & Co., who made the special gas fittings.



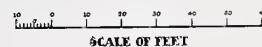
GROUND FLOOR



BASEMENT



FIRST FLOOR



SCALE OF FEET

BRANCH LIBRARY, GREENWICH.

WILLS AND ANDERSON, ARCHITECTS.



Photo : Arch. Review Photo. Bureau.

BRANCH LIBRARY, LONDON ROAD, GREENWICH.
WILLS AND ANDERSON, ARCHITECTS.

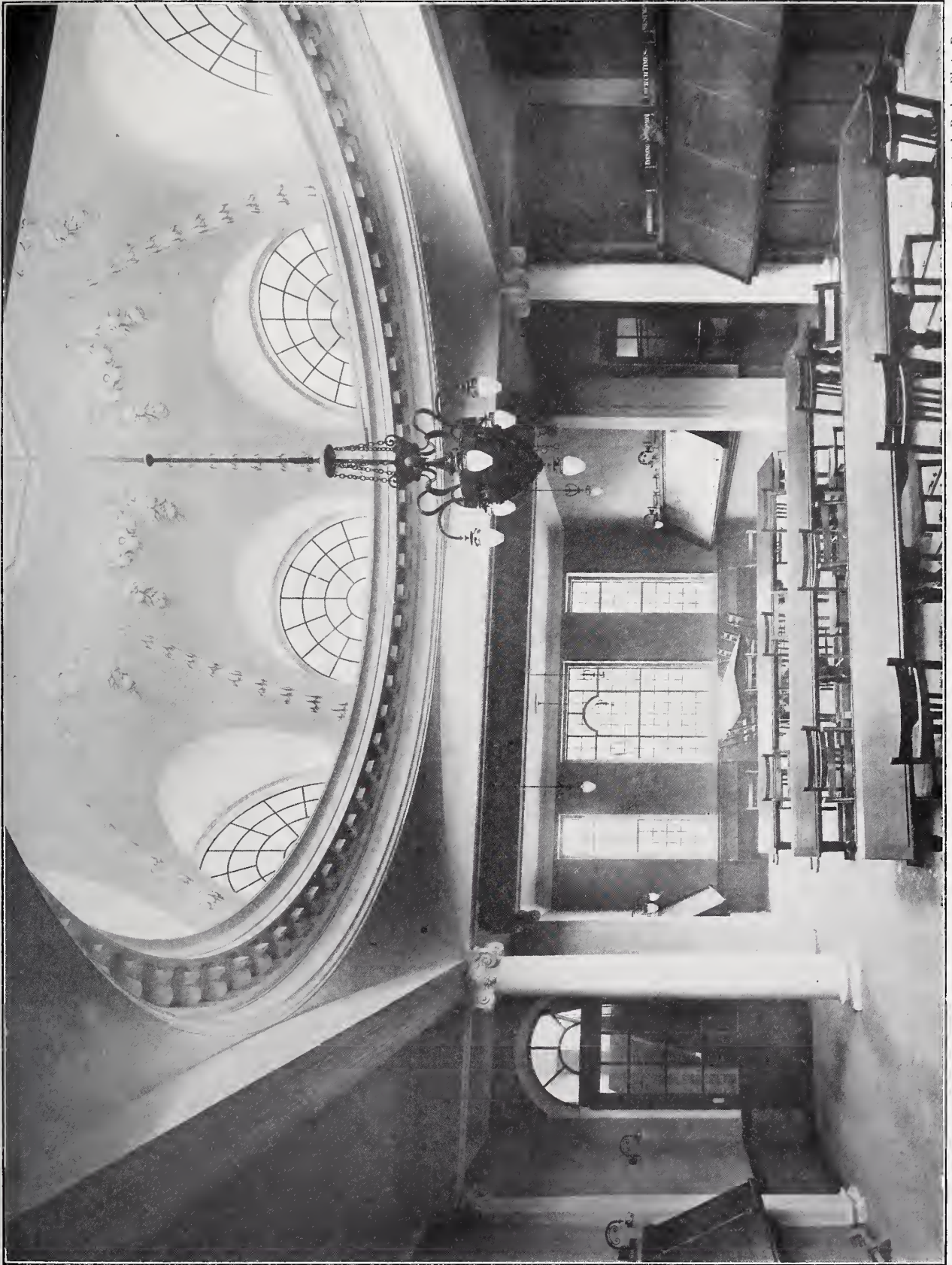
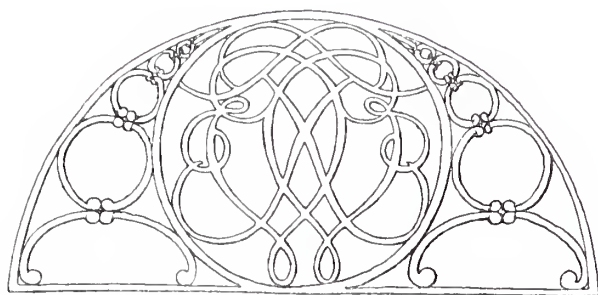


Photo: Arch. Review Photo. Bureau.

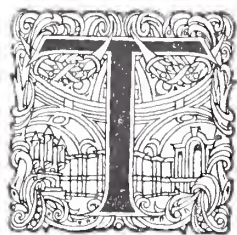
BRANCH LIBRARY, LONDON ROAD, GREENWICH. NEWS AND MAGAZINE ROOM.
WILLS AND ANDERSON, ARCHITECTS.

The Committee for the Survey of the Memorials of Greater London.



GRILLE OVER DOORWAY.

39, OLD QUEEN STREET, WESTMINSTER.



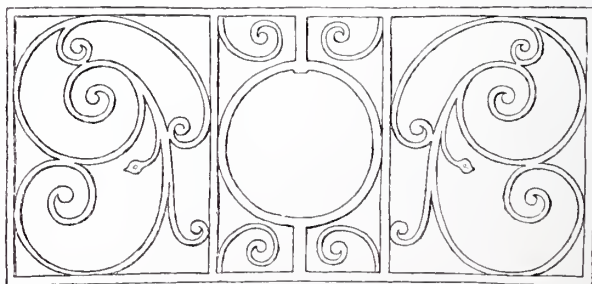
THE topography with which our Survey Committee is more particularly engaged—the personal and general history written in architectural characters, and in the language of brick and stone—relies for its data on many chance signs which

builders of the past have left upon their dwellings and the things appertaining to them. And the most legible of these signs, yet often the most puzzling, are such initials, in monogram or otherwise, as are illustrated in one of the accompanying sketches. The two grilles shown here are both from Westminster, but the one from Old Queen Street alone retains its intertwined letters T and W; the other, in all probability, once possessed similar though smaller lettering in its centre ring. The former is an unusually good example of the 18th-century flowing monogram type, and is of additional interest in being apparently of wood in place of iron. The latter fills the upper part of the opening from North Street into a narrow passage which leads to No. 6, formerly three cottages, but recently repaired and converted into one house for the occupation of the Hon. Maurice Baring. Besides other points worth noting, No. 6 possesses an excellent 18th-century ceiling of moulded plaster, with four medallions bearing heads of a classic character.

It is no easy task to trace the names of those who have left their initials upon their houses, but the clues are worth following up, and may sometimes lead to interesting discoveries in the parish registers, the rate books, or other local records. The intimate association between a man's work and his home is confessed by all, and in many

instances the preservation of the house in which a well-known man has lived, and its consecration to his memory, have been considered a fitting memorial of his life; although it may not unfairly be urged that to do this is to close the history of the house, which would become richer by association with the personalities of succeeding occupants. To appreciate a given house, then, it is by no means unnecessary to consider the character and status of its builder and owners. But it is well to make sure of one's ground. The fable which had spread so widely since its encouragement by the Rev. H. R. Haweis, that Catherine of Braganza lived at No. 16 Cheyne Walk, has been since disproved by Mr. Randall Davies, F.S.A., in his recent researches into Chelsea history. Mr. Haweis saw in the monogram over the beautiful wrought-iron gates the first letters of "Catherine" and "Regina," whereas they should be read the reverse way, as the initials of Richard Chapman, for whom the house was first built in 1718. So No. 16 was delusively re-christened "Queen's House," and lost its old title of "Tudor House," which was apt and appropriate enough when one calls to mind the curious square character of its garden front.

A very favourite position for initials and dates during the 18th century was upon the large lead storage cistern of which so many fine examples remain. A writer in the *Daily Chronicle* of September 25 last describes an interesting house in Fournier Street, Spitalfields, which is panelled throughout and dates evidently from the early seventeen hundreds. In its garden, which still produces grapes and figs, and in which an old mulberry tree has survived the city atmosphere, is preserved a good cistern inscribed "L. I. S. 1741."



GRILLE OVER DOORWAY.

6, NORTH STREET, WESTMINSTER.

Our Chelsea Survey has brought to light several interesting cisterns, amongst which is one bearing the initials "W. I. M." repeated in two panels, with the date 1719 between them. This belonged to No. 1 Swan Walk, but has since been removed to be carefully preserved. Another charming house that has met with the same loss is No. 13 North Street, Westminster, which is now joined with No. 14 to form one house. The cistern, which lies in the builder's yard, bears the inscription "G.D. 1726," the date of North Street and Smith Square. Although always pleasing, the chief interest of these cisterns is undoubtedly their special association with the houses for which they were prepared, and with their owners. It is therefore a thousand

pities when they are cast out of doors as old lead, for although they are fairly common they cannot be replaced. I remember seeing a large cistern with three finely moulded panels in the basement of No. 15 St. James's Square. It possessed the usual emblematic birds and beasts which became, I believe, stock ornaments where no special heraldic or other work was required. The date on this cistern was 1765.

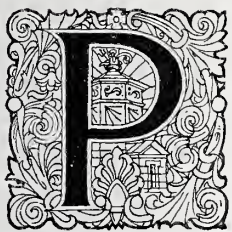
The Survey Committee is anxious to register all examples which remain *in situ*, and it would be desirable that some periodic inspection should be made to save them, if possible, from needless destruction.

WALTER H. GODFREY.

Books.

THE PARTHENON.

Greek Buildings represented by Fragments in the British Museum. By W. R. Lethaby. III. The Parthenon and its Sculptures. 6½ in. by 10 in. pp. 76. Illustrations 89. Price 2s. nett. London: B. T. Batsford, 94, High Holborn.



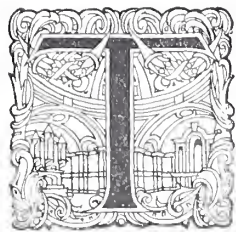
PROFESSOR LETHABY'S title for his third monograph, "The Parthenon and its Sculptures," is a measure of the character of the building. The controlling mind was not the architect Callicrates, but the sculptor Phidias, "the wise stone-cutter" of Aristotle's phrase. The dictum of Chandler heads the chapter: "It was observed of Phidias, that as a statuary he excelled more in forming gods than men; a short encomium containing the substance of a panegyric"—a just epigram. The supreme panegyric, however, is a *circumspice*, directed to the perfect adjustment of the sculpture to the architecture. It is an odd thought that the Parthenon was the result of an economic accident, of the diversion to art of funds raised for war and made needless by victory. Odd, too, that the charge of waste and tyranny brought against Pericles for this diversion was answered by the modern claim that public art is justified by the employment it brings: the Greek oligarch—the English democrat. Professor Lethaby lays great stress on the draughtsmanlike quality of the frieze sculpture, and quotes Ruskin in aid; his remarks on planes are valuable, and deserve careful study. On the general question

of the subjects of frieze, metopes, and pediments, their relationship is thus happily described: "The pediments were stone books of Genesis and the Covenant, the metopes were chapters from the Books of Kings and Chronicles; the frieze, representing the present relation of the gods to the chosen city at the great feast of Athena, was a sort of psalm of rejoicing." The bulk of the monograph is devoted to a critical examination of the sculptures. A plea is entered for the collection at the British Museum of casts, copies, and photographs of Phidian and other works which are germane to the study of the priceless remains which we have (however immorally) acquired. It is clear that insufficient advantage is taken of their existence. As Mr. Lethaby says, "'Restoring' a figure from the Parthenon should be an incident in every sculptor's training; if it were, we should soon know more about them and more about sculpture. Young architects should also measure and 'restore' the building fragments." This is golden advice, and we wish it may be followed. The tendency to make use of sculpture in and on buildings increases, and ought to increase. At present the technical ability of the sculptor is far ahead of the capacity of the architect to place sculpture in a reasonable way so that it may be an organic part of the building it is intended to beautify.

In the Parthenon the principles that govern the right relationship reached their apogee. The study of them cannot fail to be fruitful. It is clear that no one undertaking such study can afford to do so without Mr. Lethaby's monograph as an *enchiridion*.

THE COUNTRY HOUSE IN THE SEVENTEENTH AND EIGHTEENTH CENTURIES.

English Houses and Gardens in the Seventeenth and Eighteenth Centuries. Reproductions of Views by Kip, Badeslade, Harris, etc. With Notes by Merwyn Macartney, B.A., F.S.A. 15s. London: B. T. Batsford, 94, High Holborn, W.C.



THIS is a book to delight the architect, the garden-architect, the amateur, and the topographer. It contains a series of sixty-one plates reproducing the bird's-eye views of country houses and their surroundings produced,

chiefly by Dutch artists, somewhere between the years 1675 and 1720, and delineating houses and other buildings which date from the Tudor time to the latter date. Most of us know these views more or less, and would like to possess them all. The very few who can afford now to buy the original prints, either separately or as a whole, in the "Britannia Depicta" and certain folio county histories are fortunate. Sixty pounds is, I believe, about the cost of a complete copy of "Britannia Depicta"—if there were such a thing—and three shillings and sixpence the usual price at which single prints from it are marked in booksellers' catalogues. These views were by Knyff and Kip, and are more commonly met with than some others included in this selection of which the originals are more costly. This volume gives us sixty-one well-selected views from these works, clearly reproduced, at a price which might have to be paid for two of the original prints. If any fault can be found with them it is that they are rather small; but private library space is limited, and this volume, while not exceeding an octavo in height, extends in the "oblong" form to suit the shape of the plates.

Whether the bird's-eye view originated in Holland or elsewhere is debatable, but certainly the Dutch draughtsmen and engravers practised it more than others. The Dutch were the most industrious producers of maps the world over in the seventeenth century, and the bird's-eye view would seem to have been evolved from the more or less illustrated map, which distinguished between cities and villages, châteaux and farms, and explained the sea with dolphins and galleons in full sail. The owners of estates late in the seventeenth century took kindly to this mode of illustrating their seats, for by this means a man's whole possessions might be displayed; not only his house and gardens, but his farms, his woods, the church of which he was probably patron, his orchards, barns, manorial dovecote, fish-stews, deer, hounds, coach with its six horses, &c. At

most of these seats there were probably estate maps or plans, and it may well be supposed that, when available, these were made use of by the draughtsman, and that, in their absence, he would himself make a survey and rough plan, and sketch the different buildings, &c., to be set upon it, with, let us hope, the general lay-out of the gardens, &c. Taking these materials home with him he would work out his "perspective" in his studio. The drawing was perhaps submitted to the owner for his approval or suggestions before being engraved; more likely not, for there were no postal facilities; but that approval was no doubt sought for by the artist, in the way of business, and it would hardly be gained unless the finished view were fairly accurate to the original. On the other hand, it may be noted that all the gardens in Kip's views are suspiciously alike, and that the different artists—even among the Dutchmen—produced differing styles of gardens. Kip's gardens have no doubt a recently-planted look, and perhaps we are justified in believing, without being unduly sceptical, that in some cases the scheme shown may have been more a design for intended improvements than a faithful view of what was already there.

John Kip—to mention the most prolific of these Dutch artists first—was born at Amsterdam, and came here, says Horace Walpole,¹ "not long after the Revolution." He worked generally with his fellow countryman Leonard Knyff, who made the drawings, and who "also painted fowls, dogs, &c., and dealt in pictures." The latter died in Westminster in 1721, and Kip only survived him one year. Kip also undertook the drawing as well as the engraving of such views; nearly all the plates in Sir Robert Atkyns', Gloucestershire were both drawn and etched by Kip. I do not remember to have seen any attempt of his with the burin. A better artist was Michael Burghers, who came and settled at Oxford, and whose first dated work, so far as I know, was in the Oxford Almanac of 1676. He worked admirably with the graver, and it is perhaps partly the beautiful line thus obtained which raises his plates so much above the level of Kip's etchings. He did a portrait of Sir Thos. Bodley, frontispieces to books printed at Oxford, &c. He illustrated Dr. Plot's Oxfordshire—that curious monument of the credulity of an Oxford professor, and the same author's Staffordshire, of which a specimen is reproduced here—Ingestrie; and White Kennet's Antiquities of Ambrosden, &c., from which three views are taken. David Loggan was even more skilful with the graver than Burghers. Reproductions of some of his engravings of Oxford and Cambridge Colleges are happily included in this selection. The large

¹ Catalogue of engravers from MSS. of Geo. Vertue.

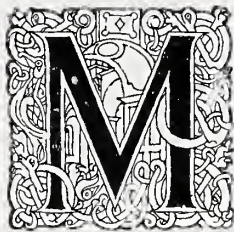
plate of Christ Church, with its extensive surroundings, is a marvel of painstaking delineation beautifully and minutely engraved. He was born at Dantzic, studied under Hondius in Holland, and came here before the Restoration. He also engraved portraits. Thos. Badeslade was an English landscape artist, and did much work for county histories, &c., between 1719-50. J. Harris was one of the engravers of Badeslade's drawings and engraved some of the plates for the fourth volume of Vitruv. Brit., 1739. J. Deapentier seems to have been a Frenchman, and two of the most interesting of this selection are by him: New Place, near Sawbridgeworth (Pl. VII), bears evidence of accuracy, and shows some interesting old English features. He seems to be the same artist who produced many portraits of distinguished persons towards the close of the seventeenth century.

As to the subjects of these plates, Mr. Macartney gives some instructive and critical notes. All are more or less interesting. At Westbury Court, Glos., a house of homely Tudor character, is a very elaborate lay-out of gardens and artificial water (which he tells us still remains). A great summer-house of two storeys, with cupola crowning its roof, is shown at one end of a straight "canal." The entirely artificial terrace built up between brick or stone walls, and approached by flights of steps either in the centre or at each end, may be noticed in many of the gardens. There was one—if I may trust an old print I have—at the end of the garden of a moderate-sized house at Wokingham which still exists. In the centre was an archway through which meadows beyond were reached. If we subject this selection to topographical analysis we find that Kent yields ten subjects, Gloucestershire nine, Northants, Suffolk, Essex, Wilts—all rich in their old houses—none at all. This must be due to these counties not having been so fortunate as some others in their historians and artists. Temple Newsam, Yorks, by Knyff and Kip might well have been included. Two plates are devoted to the original Eaton Hall, its fine proportion showing how much we have lost there.

One or two slips may be pointed out. In the List of Plates, Penshurst is said to have been drawn by Knyff and engraved by Kip in 1778, but the subscription on the plate itself corrects all three errors. "W. Kennett" is given as the draughtsman of the charming plate of Ambrosden, engraved and apparently drawn by Burghers. White Kennett was the dignified and learned prelate who wrote the book from which the view comes, and, so far as I know, not a draughtsman. In complimenting author and publisher the compliment must be extended to Mr. J. C. Goodison for his cleverly designed and engraved title, which deserved to have been printed direct from the copper. W. NIVEN.

ENGLISH CHURCH SCREENS.

Screens and Galleries in English Churches. By Francis Bond, M.A. 9 in. by 5½ in. pp. xii, 192. Illustrations 152. 6s. Henry Frowde, Oxford University Press.

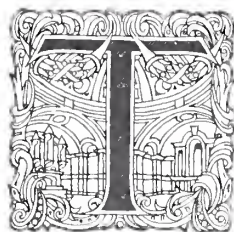


R. FRANCIS BOND'S *magnum opus* on Gothic Architecture in England has an admirable successor in this well-arranged and illustrated work on screens; and we note with pleasure that a companion volume on fonts is to follow shortly. Perhaps the most valuable feature of the book, as far as its educative value is concerned, is the clearness with which the different types of screens are described. Much misleading nonsense in descriptive papers will be avoided if people will read with care Mr. Bond's fourth chapter, which clearly shows the differences between the pulpitum or quire screen, and the rood screen in monastic churches and the chancel screen in parish churches. The three districts from which most of the illustrations are drawn are East Anglia, Devon and Somerset, and Wales. While Devonshire cannot show such a wealth of colour-decoration or so exuberant a richness of architectural detail in her timber screens, the exquisite flower treatment in the carving, and the fact that the construction is less lithic than in East Anglia, give them an unsophisticated beauty that is perhaps more lovable. We expect that the number of notable screens in Wales will be a surprise to some who regard the Principality as the country of Zion and Ebenezer chapels. The magnificent examples at Llananno, Llanrwst, and Patricio, are fully illustrated, and we wish that space had allowed Mr. Bond to show the Montgomery screen, which is particularly fine, though less characteristically Welsh than those already named. Architectural students can do worse than follow the present writer's example and take a walking tour on the Welsh border in pursuit of screens and the like. Mr. Bond is in lighter vein when he writes of church bands. The vamping trumpet (of which five remain) is new to us; we had supposed vamping a device rather for the music-hall ditty than for the spiritual song; but the situation is saved by giving the vamping trumpet the name devised by its inventor, Sir Samuel Morland—the Stentorophonicum. Still, we are glad that modern liturgical use does not demand the vamp ecclesiastical.

Mr. Francis Bond has given us a book of considerable value, and has whetted our appetite for the larger book which is due from the pen of his namesake and fellow-student in screens, Mr. Bligh Bond.

New Business Premises, Oxford Street.

John Belcher, A.R.A., Architect.



THIS building, which has been erected for the West End showrooms of Messrs. Mappin & Webb, is faced externally with Pentelikon marble, which is obtained from the quarries near Athens from which material for the Parthenon was obtained. The columns on the front are monoliths 20 ft. in length. The fronts on the ground and mezzanine floors are entirely of bronze. This bronze work, the bronze balconies—of which we give a detail—the grates, and art metal work, were executed by J. W. Singer & Sons, Ltd.

The greater portion of the new basement was executed before the old building was destroyed and while business was going on in the ground and upper floors. This necessitated shoring up the whole of the old buildings, several pieces of which were very intricate work. The work was so arranged by the general contractors that the business of Messrs. Mappin & Webb was not suspended for one moment. Show-cases were made and fixed in the hoarding with almost as much space as the old fronts possessed. The panelling around walls of board-room, mantles, mahogany partitions, the whole of the joinery and the major portion of the fittings, were manufactured at Messrs. Godson's works at Kilburn.

The ground floor is occupied by a fine show-room, which covers a space of about 5,400 square feet. The walls and columns are faced with Siena and statuary marble, the work of Farmer & Brindley, Ltd., giving a delicate white and gold effect which harmonises with the cases of silverware and jewellery. The ceiling is divided into panels by the main beams, and is enriched with modelled ornament, executed by George Jackson & Sons, Ltd. The eight-armed electroliers in the centre of each panel are of silvered bronze, specially designed, and were made by F. & C. Osler, Ltd. The interior is lighted by a central dome, and the rear portion by stained-glass windows, exhibiting the heraldic arms of the various cities at home and abroad in which the firm has branches. A special feature is the chimneypiece—of marble. The show-cases here were the work of Harris & Sheldon, H. B. Laister, and John P. White.

In the basement, for which a special retaining wall was built by the Columbian Fireproofing Company, Ltd., are located the strong-rooms, cleaning, packing, and dispatch departments, both for home and export trade, and the general staff accommodation. The retaining wall is a braced wall constructed of steel joists as stanchions and braces, with 9 in. concrete slabs between the stanchions, reinforced with $3\frac{1}{2}$ in. bars. The



DETAIL OF BALCONIES IN BRONZE.



GENERAL VIEW FROM OXFORD STREET.

Photo: Arch. Review Photo. Bureau.

spacing of the stanchions is 9 ft., centre to centre; the pavement trough was constructed across 12 ft. spans, and calculated to carry a live load of 5 cwt. per foot super with a factor of safety of 4. In addition to the ordinary foot traffic on the pavements the troughs support an average depth of 2 ft. 9 in. earth filling. The face of troughing and outside face of retaining wall are rendered with $\frac{3}{4}$ in. asphalt dampcourse. The basement

is lighted by pavement lights supplied by the Improved Pavement Lights Company. The floors and roofs throughout are constructed on the Kleine patent system of reinforced hollow brickwork.

On the mezzanine floor are the board-room, secretarial and private offices, and the counting-house, all finished in fine figured mahogany. The five upper floors are approached by a separate entrance and staircase, with an electric lift by

Archibald Smith & Stevens, Ltd. These floors are so arranged that they can either be used as showrooms, or sublet as offices and business premises. They are lighted by steel-framed casements with gun-metal fittings, supplied by Henry Hope & Sons; those on the first floor are of solid gun-metal. All are finely finished and are of their No. 1 section. The windows occupy the entire space between the marble piers of the façade.

The landing, lift, and staircase are separated from the remainder of the building by teak glazed partitions, glazed with fire-resisting glass supplied by the British Luxfer Prism Co., Ltd.

Ample lavatory accommodation, with hot and

cold water, is provided on each floor. The sanitary ware and fittings have been supplied by Shanks & Co., Ltd; George Jennings, Ltd.; and Doulton & Co., Ltd. Messrs. Jennings supplied the lavatory basins; those for the directors having marble tops with metal-plated fittings, the remainder being in white-glazed fireclay with nickel-plated fittings. The floor and wall tiles were manufactured by Craven Dunnill & Co.

Of the other furnishing works and fittings, the door furniture was supplied by J. Gibbons, and all the oak parquet floors are of selected Austrian oak, manufactured and laid by Howard & Sons, Ltd. The general contractors were G. Godson & Sons.

NEW PREMISES, OXFORD STREET, LONDON, FOR MAPPIN & WEBB.

JOHN BELCHER, A.R.A., Architect.

G. GODSON & SONS, General Contractors.

SOME OF THE SUB-CONTRACTORS.

MARMOR, LTD.—Pentelikon Marble Facings.

COLUMBIAN FIREPROOFING CO., LTD.—Retaining Wall to Site.

KLEINE FIRE-RESISTING FLOORING SYNDICATE.—Floors.

CRAVEN DUNNILL & CO.—Tiles.

HY. HOPE & SONS, LTD.—Casements and Fittings.

BRITISH LUXFER PRISM CO.—Fire-resisting Glazing.

J. W. SINGER & SONS, LTD.—Grates and Art Metalwork; Special Design in Bronze.

SHANKS & CO., LTD.; GEO. JENNINGS, LTD.; DOULTON & CO., LTD.—Sanitary Ware and Fittings.

HOWARD & SONS.—Parquet Flooring.

GEORGE JACKSON & SONS.—Plasterwork (Modelled).

F. & C. OSLER, LTD.—Electric Light Fixtures.

J. GIBBONS.—Door Furniture.

ARCHIBALD SMITH & STEVENS.—Lifts.

FARMER & BRINDLEY, LTD.—Marblework to Showroom.

HARRIS & SHELDON; H. B. LAISTER; JOHN P. WHITE.—Show-cases.

IMPROVED PAVEMENT LIGHTS CO.—Pavement Lights.

EDWARD WOOD & CO.—Constructional Steelwork.

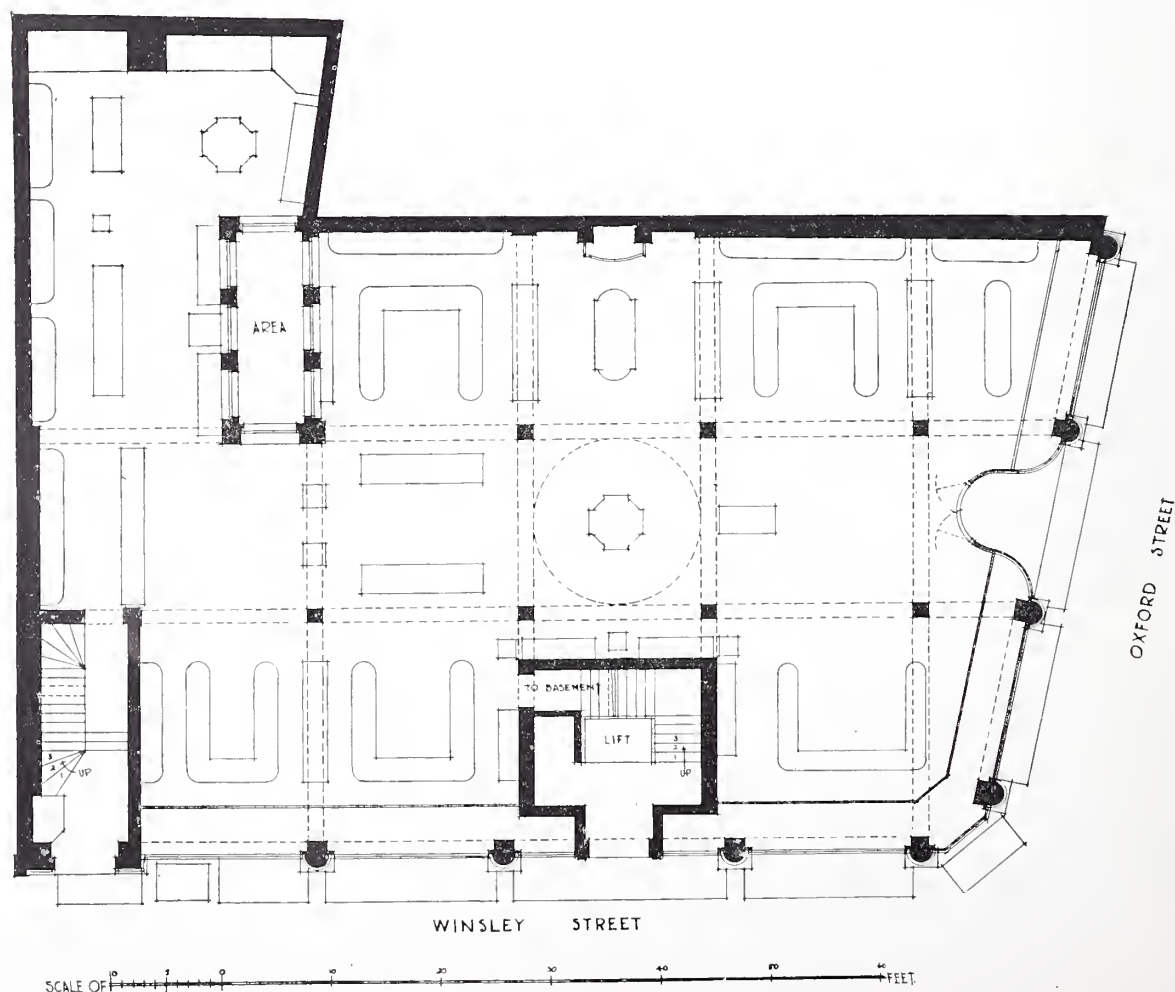




Photo : Arch. Review Photo, Bureau

DETAIL OF THE OXFORD STREET FRONT.



Photo : Arch. Review Photo, Bureau.



Photo; Arch. Review Photo, Bureau.



Photo: Arch. Review Photo. Bureau

THE ARCHITECTURAL
REVIEW, DECEMBER,
1908, VOLUME XXIV.
NO. 145.



ADDITIONS TO THE GOLDSMITHS' COLLEGE, NEW CROSS, LONDON.
REGINALD BLOMFIELD, A.R.A., ARCHITECT. (*See page 295.*)

Notes of the Month.

"Physico-Chemical Æsthetics"—St. Bartholomew's Gateway—The Eton Memorial Hall—The Victoria and Albert Museum Rearrangement—A Simple Lead Sundial—The Gilbert Statue at Winchester—The Housing and Towns Planning Bill.



R. FELIX CLAY'S essay in what a journalist has cynically called "physico-chemical æsthetics" has had the curious effect of creating a mild sensation among young architects. The paper, which was read before the Archi-

tectural Association on November 6th, was entitled "The Origin of the Sense of Taste," and the surprise that it created seems to show that the disciples of Darwin and Haeckel—to say nothing of the clientèle of Mr. Edward Clodd—do not greatly abound in Tufton Street. Mr. Clay stated his case modestly enough, made no claim to originality, and by no means assumed the posture of an apostle. He simply attempted to show, by a more or less adroit adaptation of the more familiar principles of evolution to the domain of art, why we like this or dislike that, and he remorselessly traced our likes and dislikes back to the experiences of a primitive organism of a rudimentary type struggling for existence. "Our likes and dislikes are the present forms of originally necessary reactions formed by physico-chemical reflexes which drew the organism towards the wholesome or suitable, or away from the dangerous or unsuitable." Taste, therefore, "is the direct outcome of the need for adaptation to environment." The author expressly disclaimed any attempt to deal with the higher developments of pure æsthetics. As to the perception and assessment of artistic values, and the consensus of cultured minds that creates and sustains a more or less indefinite standard of taste, he had nothing to say. It was not in the bond. The beauty and fragrance of the flower should not divert him from his fell purpose of grubbing it up by the roots. His incidental remark that beauty is not absolute, but relative, and that taste is subjective, sounded like a far-off echo of Spinoza's dictum that "we desire nothing because it is good, but it is good only because we desire it." Possibly much of the material for a similar paper might be obtained *sub voce* "Beauty," or "Taste," in the "Encyclopædia Britannica"—we have not taken the trouble to look, but the surmise is based on the knowledge that Jeffrey's review published in the *Edinburgh* for May 1811, on Archibald Alison's "Essays on the Nature and Principles of Taste," was expanded for insertion in the supplement to the "Encyclopædia Britannica" of 1824, under the word "Beauty." Jeffrey's article adopts much

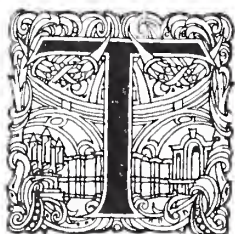
the same line of argument. "Our sense of beauty," Jeffrey wrote, "depends entirely on our previous experience of simpler pleasures or emotions, and consists in the suggestion of agreeable or interesting sensations with which we had formerly been made familiar by the direct and intelligible agency of our common sensibilities, and that vast variety of objects to which we give the common name of beautiful become entitled to that appellation merely because they all possess the power of recalling or reflecting those sensations of which they have been the accompaniments, or with which they have been associated in our imagination by any other more casual bond of connection. Beauty is not an inherent property or quality of objects at all, but the result of the accidental relation in which they may stand to our experience of pleasures or emotions. It follows, therefore, that no object is beautiful in itself," and so forth. Jeffrey is not cited in order to level a charge of plagiarism at Mr. Clay. We expressly disclaim any such invidious intention. We would as soon think of accusing Mr. Belcher of plagiarism because he happened to get his stone from the same quarry as Mr. Norman Shaw. Mr. Clay's edifice is indubitably his own, and the revelation of the comparative antiquity of his materials should clear him of the unwarrantable suspicion that he is a daring innovator proclaiming brand-new and entirely heretical doctrines. His paper may not possess much intrinsic value, but it has had the good fortune to attract considerable attention, and even to excite considerable opposition; whereas one might have supposed that his main thesis, and most of his *obiter dicta*, were quite beyond controversy. But, as Mr. Bernard Shaw says, "you never can tell."



* * * * *
THAT interesting fragment of Early English architecture, the gateway of St. Bartholomew-the-Great, West Smithfield, is in imminent danger of destruction. It comprises little more than an acutely pointed arch, moulded in four orders, with toothed ornament in the hollows; but it is distinctly worth preserving for its architectural as well as its archæological interest. On one side its proper supports are absent, and it is kept in position by the wall of a comparatively modern shop. On the other side, there has recently sprung up a large and an extremely

modern restaurant; and in order to make way for further building developments, it is now intended to demolish these encroachments. It seems very doubtful whether this could be done without reducing the arch to "cureless ruin"; and, as Sir Aston Webb has said, "it would be lamentable indeed if in the course of one year the City should lose Crosby Hall and the picturesque entrance to the most ancient church in the City." This, of course, is rather to compare great things with small, but nevertheless the principle holds good, especially as the gateway is indisputably the more venerable relic: and the raising of a sum sufficient to buy off the threatened danger should be a matter of no great difficulty. It is hardly necessary to add (at all events so far as Londoners are concerned), that the gateway is at a distance of many paces from the fine old church. Some authorities have supposed that it once formed a portion of the original west front, but the balance of opinion has lately favoured the conjecture that it was never more than a mere gateway to the monastic enclosure. A resident in the district, however, now publishes the interesting statement that, three years ago, by tunnelling under the pavement, he "traced the nave wall to the arch." Possibly, therefore, the arch was once really an integral part of the old church. In any case it is worth cherishing.

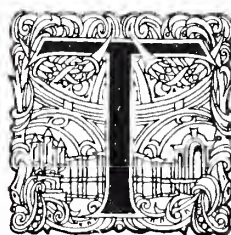
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THE Eton Memorial Hall, which was opened by His Majesty the King on November 18, has been of course acclaimed by the picturesque press as "Eton's Walhalla." The sole justification for this fine (but familiar) flight of fancy seems to reside in the fact that in the walls of the Hall niches have been formed for the reception of statues of such Etonians as may chance to deserve them. Such a provision would be flagrantly immodest at any school other than Eton. Here, however, the architects (themselves Etonians, unless we are misinformed) are perhaps warranted in their serene confidence that the school will maintain its traditional habit of providing many worthy subjects for the makers of graven images. The struggling sculptor will admire the architectural forethought that gives him a fresh interest in the "Ode on a Distant Prospect of Eton College." But of course the Hall has other and less sentimental uses. The "Speeches" and the concerts will take place there; and it is even whispered that upon occasion this somewhat variegated "Walhalla" will be used for dancing, and perchance for bouts of boxing and fencing. Why not? Such innocent manifestations of the joy of

living do not necessarily desecrate a memorial to the heroic dead; though such *ludes* are happily incompatible with the inane Walhalla theory. The Hall and Library, at any rate, as designed by Mr. Lawrence K. Hall, F.R.I.B.A. (it is understood that Mr. S. K. Greenslade, A.R.I.B.A., assisted in revision of the plans) appear as an essay after the later Renaissance manner; but, independently of its architecture, the building has a threefold claim to notice: it was opened by the King, it commemorates the 129 Etonians who fell in the South African War (though Etonians need no concrete reminder that *Dulce et decorum est pro patria mori*), and it is by its mere size a very considerable addition to the greatest of our public schools; the Hall holding 1,100 persons, and the Library 25,000 books.

* * * *



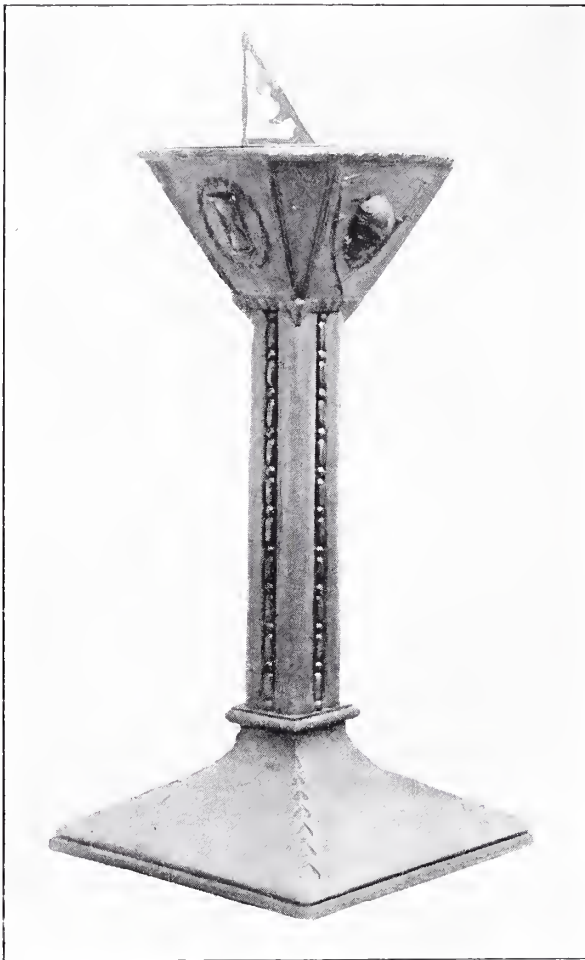
THE eminent architect and the museum expert may be expected to take divergent views of the planning of a great building unless they work in sympathetic collaboration. This simple proposition receives a somewhat striking illustration in the case of the Victoria and Albert Museum. The Committee of Rearrangement, in its report issued on November 21, suggests that Sir Aston Webb did not receive the attention that would have enabled him to produce plans that would have been unexceptionable from the point of view of sheer utility. This result could only have been possible if the authorities had adopted the common-sense course—for which there is abundant precedent—of ascertaining, systematically and exhaustively, the best that has been done in similar cases—at Munich, for example. The result of the inquiry, properly digested, and supplemented by a very definite indication of the special requirements in this particular museum, would have afforded invaluable guidance to the architect, who, however, seems to have been left pretty much to his own resources. "It is a lamentable fact," a writer in the *Times* remarks, "which is discreetly but forcibly pointed out in various places of the report, that when the decision was taken to build a new Art Museum the responsible authorities took no pains either to form or to impress upon their architect any clear idea of how the museum should be arranged." Public authorities employing an architect are nearly always at extremes. Either they fret him to distraction with fussy and meddlesome interference, or they leave him severely alone. Seldom indeed do they strike the middle course of happy helpfulness. The Victoria and Albert Museum, if planned on purely utilitarian lines, might have been a model of



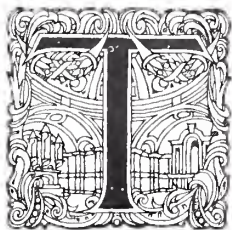
Photo; Arch. Review Photo. Bureau.

DOORWAY, CRAIG'S COURT, CHARING CROSS. NOW DEMOLISHED.

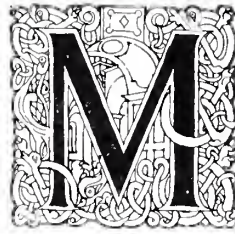
the best principles of arrangement; that is, it might have been planned in such a manner as to display its rather heterogeneous contents (it is acknowledged that the museum "lacks a clear definition of function") to the best possible advantage; but, alternatively, we get a noble interior, with long vistas and dignified courts, which afford an uncommon degree of gratification to the eye. It would perhaps be immoral to suggest that this æsthetic satisfaction amply compensates for the slight lack of adaptation to purpose of which a belated complaint is being made. One must chasten an insidious and impious tendency to a "leech for vistas"!



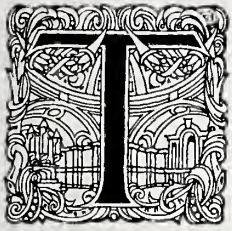
MODERN INEXPENSIVE SUNDIAL IN LEAD.



THE sundial we illustrate is a pleasant example of the simplest and cheapest treatment proving effective. The pillar of the dial consists merely of four lead pipes with bead and reel mouldings in the hollows between. The top is decorated with Old Time and his scythe, the hour glass and cherubs' heads. It is altogether a masculine bit of work, designed by Mr. D. W. Kennedy and made by Mr. A. B. Laidler.



MR. ALFRED GILBERT'S statue of Queen Victoria at Winchester is again to be removed. It must be growing accustomed to the process. Presented to the County of Southampton in 1887 by Mr. W. Ingham Whitaker, to mark the Jubilee of Queen Victoria, it was first erected in the Castle Square, and was there formally unveiled. Not very long afterwards it was villainously mutilated, and thereupon it was removed to a corner of Castle Yard, where it remained boarded up for many months. At length (in 1893) it was placed in the position it at present occupies, in Winchester Public Gardens, otherwise known as the Abbey Grounds, because they are supposed to include the site of the abbey founded by the wife of King Alfred the Great; which is an unfortunate item of topography for the Gilbert statue, since, in celebrating, in 1901, the millenary of Alfred, no more appropriate situation could be found for Mr. Thornycroft's colossal statue of the Anglo-Saxon king, which had the effect of dwarfing into insignificance the statue of Queen Victoria, near which it was placed. This consideration probably had as much weight as the fact that the statue was originally intended to be carved in marble and set up in the Great Hall—where, however, it was refused asylum by an inhospitable Court of Quarter Sessions—and is therefore, although it is of bronze, essentially an indoor statue. About a year ago the Hants County Council appointed a Committee to consider the position of the statue; and Sir Edward Poynter, P.R.A., and Mr. T. G. Jackson, R.A., who were called in as expert advisers, recommended the removal of Mr. Gilbert's masterly statue to the Great Hall of the Castle. This proposal is to take effect, and is understood to have met with the approval of Mr. Gilbert; who, moreover, has expressed his willingness to supply the two figures that are wanting to complete the monument. It is to be hoped that he will carry out his promise, and worthily finish what is sometimes regarded as his masterpiece; but if, as has been declared, the Castle Hall is kept locked except when the Assizes are held, and even then the general public are excluded, this beautiful statue will seem to have been predestined to illustrate the pathos and futility of a cloistered virtue. Why should its charm be wasted on unsympathetic lawyers and distracted litigants? If the Castle Hall is to remain so austere and exclusive, Mr. Gilbert's beautiful work, thus immured, will be in such cruel case that an appeal for its further removal must prove itself irresistible!



THE devious course of the Housing and Towns Planning Bill is no doubt being closely watched by the R.I.B.A., who have shown that they have a very special interest in it. It will be remembered that a deputation from the Institute waited on the President of the Local Government Board as long ago as the 3rd of last December. The views then expressed by the deputation were supplemented, in January 1908, by a rather long letter to Mr. Burns, which was signed by Mr. T. E. Collcutt, the then President of the Institute, and by Sir Aston Webb, R.A., the chairman of its Town Planning Committee, in which stress was laid on the "very intimate relations between the artistic aspect of the question and the dignity of civic and national life." It urged the necessity for a closer relation of public authority to trained architectural opinion, and pointed out that in the Bill there is no provision for enlisting the assistance of architectural opinion in the preparation of town plans. It was submitted that "the translation of the various practical conditions into the best

possible scheme is a problem of architectural design, and as such should have the best architectural assistance it is possible to obtain." The letter concluded with a suggestion of "the desirability of devising some machinery for the enlistment of competent advice," and an offer of assistance from the R.I.B.A. in forwarding this object. Apparently neither the deputation nor the letter made any very profound impression; for, in July, it was thought necessary to call Mr. Burns's attention to the letter of January, and to request that the R.I.B.A. should have specific permission to make recommendations or representations as "persons affected" at inquiries held by the Local Government Board before the approval of town planning schemes. Possibly it is despair of otherwise obtaining anything beyond the usual arid official acknowledgment of these letters that has led at length to their recent publication. If this is so, there is a spice of comedy in the ardent but dubiously disinterested wooing on the one side, and the coyness or the cold disdain on the other. But, the play being still in progress, may we not yet hope for a happy ending?

The Hexham Abbey Screen.

A Rejoinder from Mr. Aymer Vallance.



YOUR notes on my criticism of the reckless way in which the "restorers" have treated the pulpitum at Hexham Abbey did not come to my notice until it was too late to reply for your November issue, but I hope you will admit a reply in the earliest future number.

In order to appreciate the gravity of the changes that have been effected it is necessary to have seen the pulpitum as it was previously to the "restoration," and as it is now. In default, some idea may be obtained from photographs, which I beg you to reproduce because they are incapable of lying, and because, demonstrating facts beyond all controversy, they furnish, in my opinion, the surest possible vindication of my attitude in the matter.

Now, in anticipation of attempts to divert the main issue into irrelevant side channels, I may say

once for all that since the miscellaneous collection of panels that used to stand upon the top of the parapet never belonged there at all, nor ever would have been placed there except in crass ignorance, their recent removal is a matter for nothing but thankfulness. But that is beside the point.

My complaint was, and is, directed only against the recent changes in the fabric of the pulpitum, since they were all unnecessary, all harmful to it, and all of them departures from the ancient plan. The latter comprised two solid timber walls extending from north to south, between the great piers of the eastern crossing. These walls rested upon a moulded stone base. They were panelled and were divided by uprights into five bays each, of which the middle opened to the ground to provide a passage from the transept through the pulpitum into the quire. The upper parts of the walls were vaulted, to carry the platform stage, which extended from pier to pier, and was

protected by a parapet along the east and west edges. To reach this platform a flight of stone stairs between the walls of the south division led up through the floor of the loft on to the top. Now of all these arrangements as much as could be subverted without actually clearing away the pulpitum altogether has been subverted by the "restorers."

The base-mould, or lowest member of the stonework, has disappeared (whether by cutting it away or by burying it underneath the floor is immaterial). It is no longer in evidence, and yet it formed an integral part of the design. Reference to the photographs will show how, before the "restorers" laid hands on it, the bottom line of the woodwork of the pulpitum ranged even with the bottom of the clustered shafts of the great piers; the principal subdivisions of the pulpitum's stone base corresponding with the pier-bases on either hand, so that the whole presented one logical, coherent, and consecutive scheme. But the destruction (or sinking underground) of the base-mould at the foot of the pulpitum has not only dwarfed the latter's noble elevation; it has disarranged the ordered proportions of its

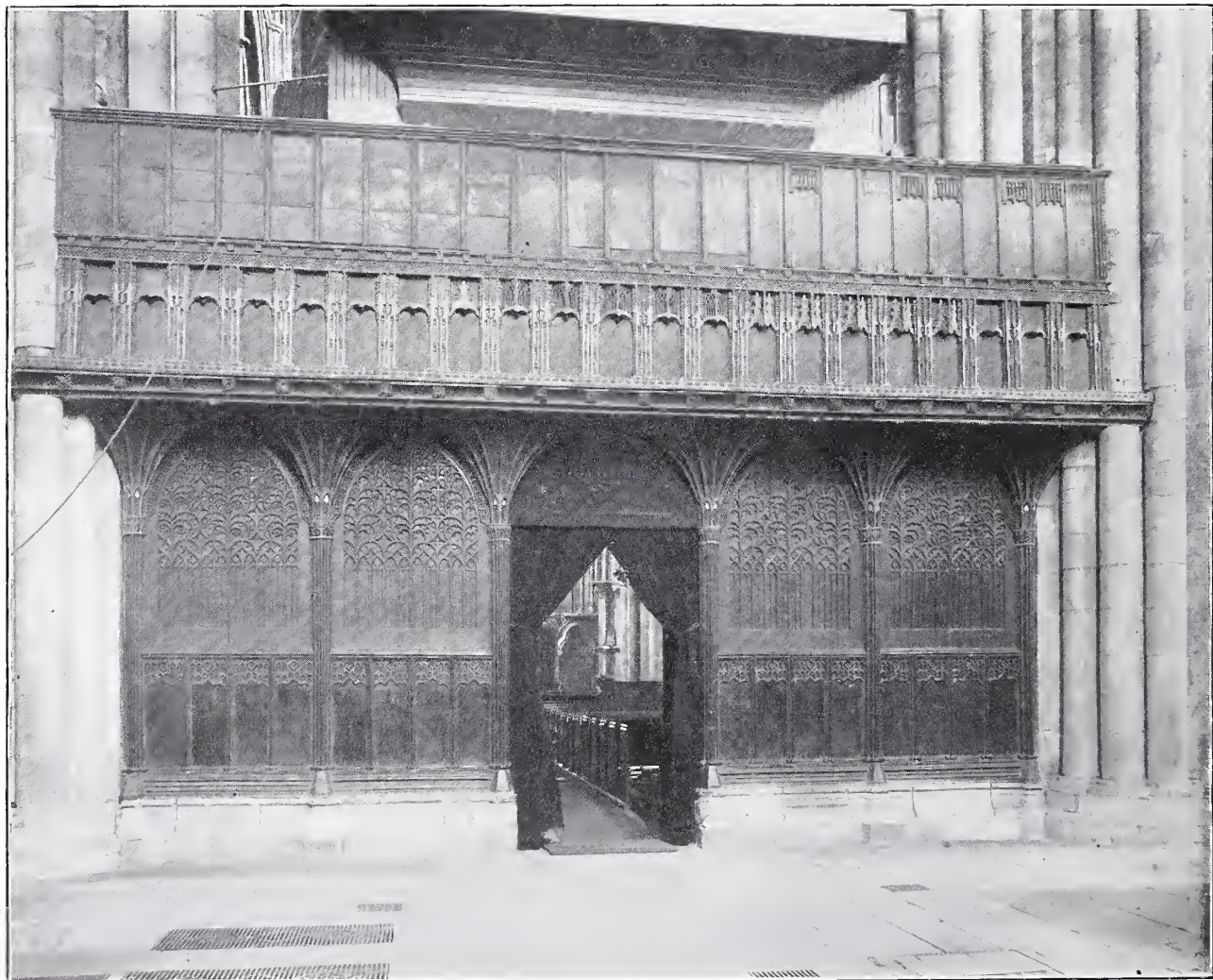
parts and thrown it out of accord with its surroundings from the very foundation.

Of the four solid tracery-panels of the westward front two—those, that is, at either end—have been cut in halves through the middle of the ornament, and the one half of each hinged to form shutters; the other two—those, that is, on either side of the doorway—have been cut all round the edge and made to swing bodily on hinges.

As a corollary to this egregious act of vandalism another—less conspicuous, indeed, but not less reprehensible—has been perpetrated in the total demolition of the internal staircase; for of course as long as the latter remained, the panels on the south of the entrance had no room to swing inwards, as they have been now made to do.

The mediæval approach to the loft abolished, there has been substituted a novel one, to describe which as a hideous eyesore is to put the case mildly—to wit, an iron spiral stair like a fire escape attached to some model dwelling.

And next (for one deviation from the right course always involves further steps in the wrong direction), to provide a way from this new stair-



THE SCREEN AT HEXHAM ABBEY—AS IT WAS.

case in the north quire ambulatory on to the top of the pulpitum, an opening has been cut through the north-east part of the parapet.

Lastly, to complete the transformation of the pulpitum from a closed structure to an open one, the eastward panels have been cut out and taken away altogether, leaving the east wall of the screen a mere skeleton arcade. The removed panels were not of oak, it is true; but they merited to be preserved inasmuch as they were the best that could be provided at the time when the return-stalls were destroyed. If taken down at all it should only have been that they might be replaced with solid oak to match their setting.

Any one of these changes would have been sufficient to damage the pulpitum to a deplorable extent, but carried out in combination they have irreparably ruined its beauty and its unique character as the only screen of its kind remaining in any monastic or cathedral church throughout the kingdom. The destroyers pretend to have *saved* the pulpitum. But it was not in danger,

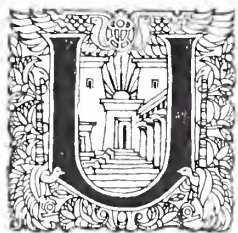
except at their own hands and the hands of their friends. They chose to vote it an obstruction; yet had not the courage to sweep it away root and branch; so they devised a deliberate and wanton course of mutilation. To call it salvation is to falsify the plain meaning of the English language. Would that this exposure might deter others from a like offence! But I am not very hopeful. The moral, so it seems to me, of this and all such discreditable jobs, is that not even the most venerable treasure of the past is safe in the custody of its present tenants. If the pitiful but precious relics of architecture that ignorance, fanaticism, and selfishness have hitherto spared are to be secured intact for the lasting benefit of the present and future generations, the only practicable course is to enrol them as National Monuments, all their furniture and contents scheduled and subject to periodic official visits for scrutiny and endorsement, with heavy penalties attached and enforced for their embezzlement, removal, and defacing, under any pretext whatsoever.

AYMER VALLANCE.



THE SCREEN AT HEXHAM ABBEY—AS IT IS NOW.

Round and About in Paris.—III.



UNDER Hugh Capet a royal palace was begun about the end of the tenth century on the site of the present Palais de Justice, and remained the residence of the French kings until in 1431 Charles VII gave it "to the Parlement, or supreme court of justice." A liberal fellow, this Charles! There is a story that he also gave an unusually accomplished lady of his acquaintance to an invader's army in order that the people of Rouen might be entertained with a record bonfire. Some two hundred years later the three musketeers and some others saw most of his other gift go up in smoke, and what was left of it (with the exception of the three towers along the Quai de l'Horloge, the Sainte-Chapelle, the Tour d'Argent, the Salle des Gardes—now Salle des Pas-Perdus—and the kitchens of St. Louis) was burned in 1776. It was evidently more or less rebuilt, for again in 1871, we are told, the Communists set fire to it and otherwise endeavoured to render it impossible for use when it came their turn to be tried.

The present Palais de Justice is a building notable among all its kind for its plan, in which are joined a number of remnants of the former buildings to modern work by L. J. Duc and Honoré Daumet. We shall not have time the first day to see any of the several fine court rooms, but we may see the great hall built by De Brosse and H. Sully (A.D. 1618-29); the court of honour built after the fire of 1776 by Desmaisons and Antoine, which is separated from the Boulevard de Palais by a fine grille; we may gain some idea of the plan by a tour of the corridors, and passing out at the entrance from the Place Dauphine view the fine central pavilion of the north-west front which is Duc's masterpiece, and one of the best examples of that school to which belong the libraries of Sainte-Geneviève by Labrousse, the École des Beaux-Arts by Duban, and the École de Médecine by Léon Ginain.

We turn to the right and follow the quay to the Pont d'Arcole, which leads to the Hôtel de Ville, the central portion of the front of which was somewhat better before the Commune than it is since its reconstruction by Ballu and Déperthes, who, however, have produced a work of considerable originality and great merit both as to elevation and plan. As we have obtained a good

view of it from the quays, the bridge, and the Place de l'Hôtel de Ville, we pass through the central court, containing the fine "Gloria Victis" of Mercié, and out upon the Place Lobau, into the Place Saint-Gervais in front of that fine Gothic church with the false front by De Brosse, who seems to have had his finger in most of the architectural pies of the period of Henri IV. The graceful interior will serve us as a short cut to the crooked little street behind, though some small pictures in a chapel at the left by Albrecht Dürer and an exquisitely carved crucifix may arrest us for a moment before passing out of the little door at the back. We must pass down the hill towards the river as far as a jog in the wall on the opposite side of the street, from which a view of the Gothic portions of the exterior of the church may be obtained. This same jog was evidently made for the convenience of the architectural artist, as it affords a spot where one may sketch without inviting the attention of stray children. The composition before us is extraordinary, the way the lines of the blank wall and adjoining buildings—the chimneys, roofs of chapels, high elaborate pinnacles and flying buttresses, and the high-pitched roof over the chancel—lead up to the picturesque tower is scarce equalled by another in Paris. The views from its tower, too, are rather better than those from the towers of Notre-Dame, because the latter is part of the scene. Fortunately architects visiting Paris do not require tea, but on the way to the Rue de Rivoli we may indulge in a *petit-pain* and a piece of *chocolat* which we can carry with us, disposing of it on the way to the square in which stands the Tour Saint-Jacques, which rises some 175 ft., and is all that remains of Saint-Jacques de la Boucherie, which was demolished in 1789. It has, of course, been restored and looks rather new, but after the towers of the cathedral it is the finest in the style in Paris; its square top and vigorous conception remind one of Malines.

Our next objective is the Rue du Louvre, where that charming church Saint-Germain l'Auxerrois faces the finest colonnade in the world—the great front of the Louvre, designed for Louis XIV by the Court physician, Dr. Claude Perrault. The Rue du Louvre and the wing of the Louvre, built by Louis XIV, occupy the sites of the ancient Hôtel d'Alençon and the Petit Bourbon, which stood between the Louvre of Francis I



CHURCH OF SAINT-GERMAIN-DES-PRÈS.

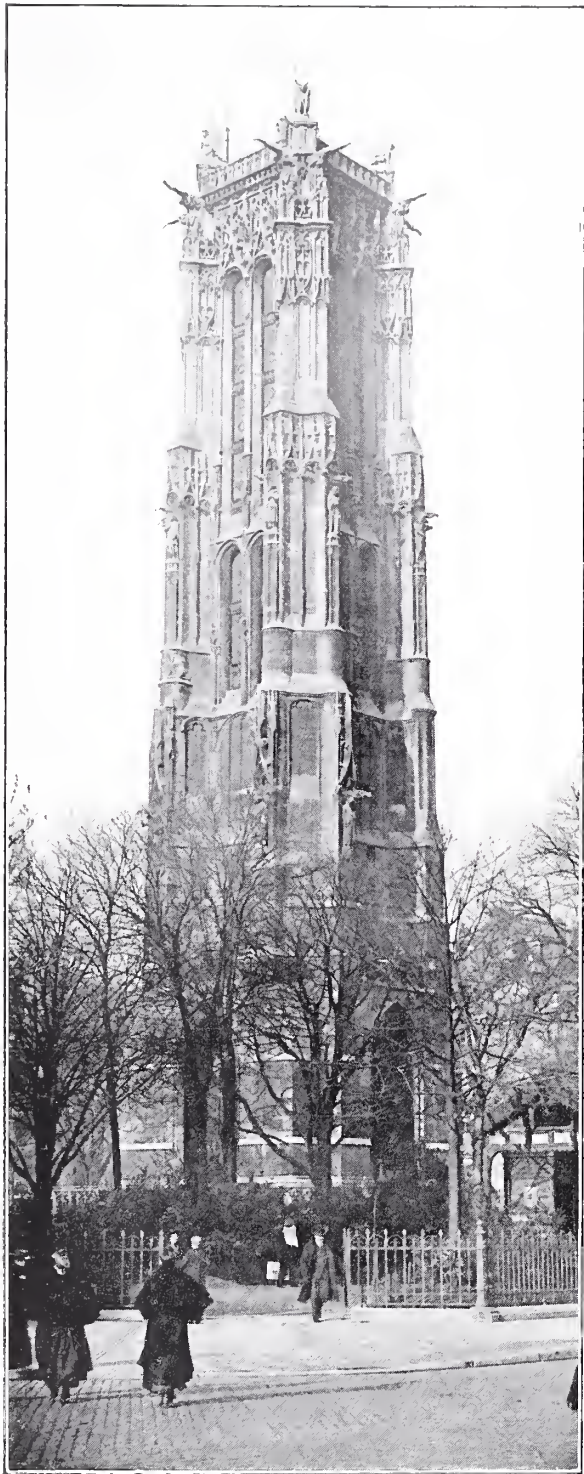
and the Abbaye Saint-Germain de lo Cerras. Here is a tower as *chic* as one may find anywhere, and as academic as a product of the École across the river. It stands free, but is con-

nected as far as the façade is concerned by an open arch at either side which joins it to both the church and the Mairie, which latter appears to have been built "to match" the church. The church, as we see it, dates largely from the twelfth, but principally from the sixteenth century, though parts are standing of an older edifice built during the first two centuries of the Capetian Dynasty. The interior is better than Baedeker's meagre description would lead one to believe, and so is the fine porch which Chahine has etched and architects galore have sketched. To the general public the church is notorious, because its bells sounded the signal for the massacre of St. Bartholomew.

From the foot of the Rue du Louvre is to be obtained a fine view of the Pont Neuf with the statue of Henri IV in the middle at the end of the island, beyond which rise the buildings on the Île de la Cité. At the far end of the Pont Neuf is the Hôtel de la Monnaie, a fine building in the style of Louis XVI, designed by Antoine. To our right the river front of the Louvre stretches away to the Jardin des Tuileries, and we follow it as far as the Pont des Arts, which leads to the Palais de l'Institut de France. Of this building Baedeker says, "A somewhat clumsy edifice covered with a dome," but most of the comments of our worthy informant seem to have been written by a German in a sour frame of mind. To the writer it is a very beautiful building, worthy of its fine position, and among the most ornamental features along the left bank. The building, or the front portion of it, since it



CHURCH OF SAINT-GERMAIN L'AUXERROIS.



THE TOWER OF SAINT-JACQUES.

extends some distance back along the Rue Mazarine, consists of a central block surmounted by a dome, which is elliptical in plan with the long axis parallel to the front; long lateral wings at either side, which come forward forming a segment or "crescent" in plan; and two square corner pavilions with high roofs and dormers. The central and two end pavilions are treated with an order, Corinthian pilasters, running through two storeys, which appears to have been introduced to support the fine vases which ornament the cornice.

This is the home of the five great academies, including that of Beaux-Arts, to which architects, painters, sculptors, and musical composers belong. Next to burial in the Panthéon membership in the Institut is the goal of every ambitious French student—the architects are almost, if not quite, always former Grands Prix, and I recall among the names of present members Pascal, architect of the new wing of the National Library; Nénot (his pupil), the architect of the Sorbonne; Daumet, architect of the Château Chantilly; and Bernier, architect of the Opéra Comique. There may be forty regular members, ten French and ten foreign associates, and forty foreign correspondents, in all in this academy. It has a very large if not a controlling influence over the École des Beaux-Arts, which is a little further along the Quai Malaquais, from which we shall enter the court in front of the Administrative offices. A number of fine fragments adorn this garden, notable among them the columns brought from the demolished Tuileries, a memory which is heart-rending when we observe the exquisite design and workmanship, and remember that this great work of Delorme might well have been restored. Traversing the corridor which leads by a number of the ateliers, we enter the vestibule from which leads the staircase to the hall known as the Melpomène, where the exhibitions of the students' work are held, through the Cour du Murier, with its garden, its excellent copies of old statuary, and its pleasant arcade under which in one corner is a monument to some of the pupils of the school who fell defending Paris during the siege of 1870-1. It is the work of Pascal and Chapu. Beyond are the principal courts, in which are to be found the celebrated portal of the Château d'Anet, by Philibert Delorme and Jean Goujon, part of the façade of the Château-Gaillon, and the fine front of the library of the École itself. The Rue Bonaparte passes the Cour d'honneur, and this we take *vers* the Palais du Luxembourg past Saint-Germain-des-Près—which is the oldest church in Paris, and a favourite subject with sketchers—to the Place Saint-Sulpice, facing which is the fine church by Levau and Servandoni, of which the façade, built in 1755 with an uncompleted tower, is doubtless the best part. We are now near the pension, and reach it via the Rue Saint-Sulpice, Rue de Monsieur le Prince, and the Rue Cujas, arriving in time to wash up and dress for dinner.

It is assumed that we left London Friday night, therefore our first night in Paris is Saturday; and Saturday night is the night of the week to see Paris in all its *gaieté*—*le monde qui s'amuse*! There are several things to be seen; and even to architects we must extend—at least for the first evening



CHURCH OF SAINT-SULPICE.



CHURCH OF SAINT-GERVAIS.

in Paris—that casual freedom expressed by Stevenson in the lines—

Some like drink
In a pint pot ;
Some like to think,
Some not.

Some like Poe,
Others like Scott ;
Some like Mrs. Stowe,
Some not.

“It all depends,” as the bus-driver has it, “on temperament and bringing up,” plus the “personal equation” of strength and stick-to-it-iveness. If tired after the day’s sight-seeing, we may dine near our rooms either at one of the numerous small restaurants in the Boulevard Saint-Germain or Saint-Michel, or at a little place in the Rue Soufflot, where a small but good orchestra provides music during the meal.

Unless our party includes a *gourmet* who consumes roast beef and cabbage at breakfast, luncheon, and dinner, whose only cheese is Cheddar and only beverage tea, we may choose this little restaurant and be certain of a good French dinner, with good, bad, or indifferent wine, depending solely upon the price paid. If we are in a mood to stand

an indifferent dinner with wine like diluted alum for the sake of observing life *en pension* we may “stick” the first two or three courses at the *table d’hôte*, where we shall find ranged round one very long table perhaps four French people, about a dozen Americans, counting the board-school teacher as only two—though she makes noise enough for at least six—possibly one Briton, a Swede, a Dutchman, a German with a child, and a Russian: all students in the quarter. Our Russian is the man of commanding presence, handsome, and with a good military cut to his clothes, able to converse in the language of each of his fellow *pensionnaires*, and to use it more fluently and pronounce it with a better accent than they. He is the jovial party who holds the attention of all except the schoolmistress (and the one unfortunate victim who has been buttonholed for her lecture upon “the French,” to the utter boredom of her ten compatriots). If we had time to cultivate the acquaintance of the Russian we should find him a king of good fellows, a medical student and an *attaché* at the same time, and a human encyclopædia; interested in everything, from architecture to the manufacture of oleomargarine, with the prying disposition of a connoisseur and the instinct for



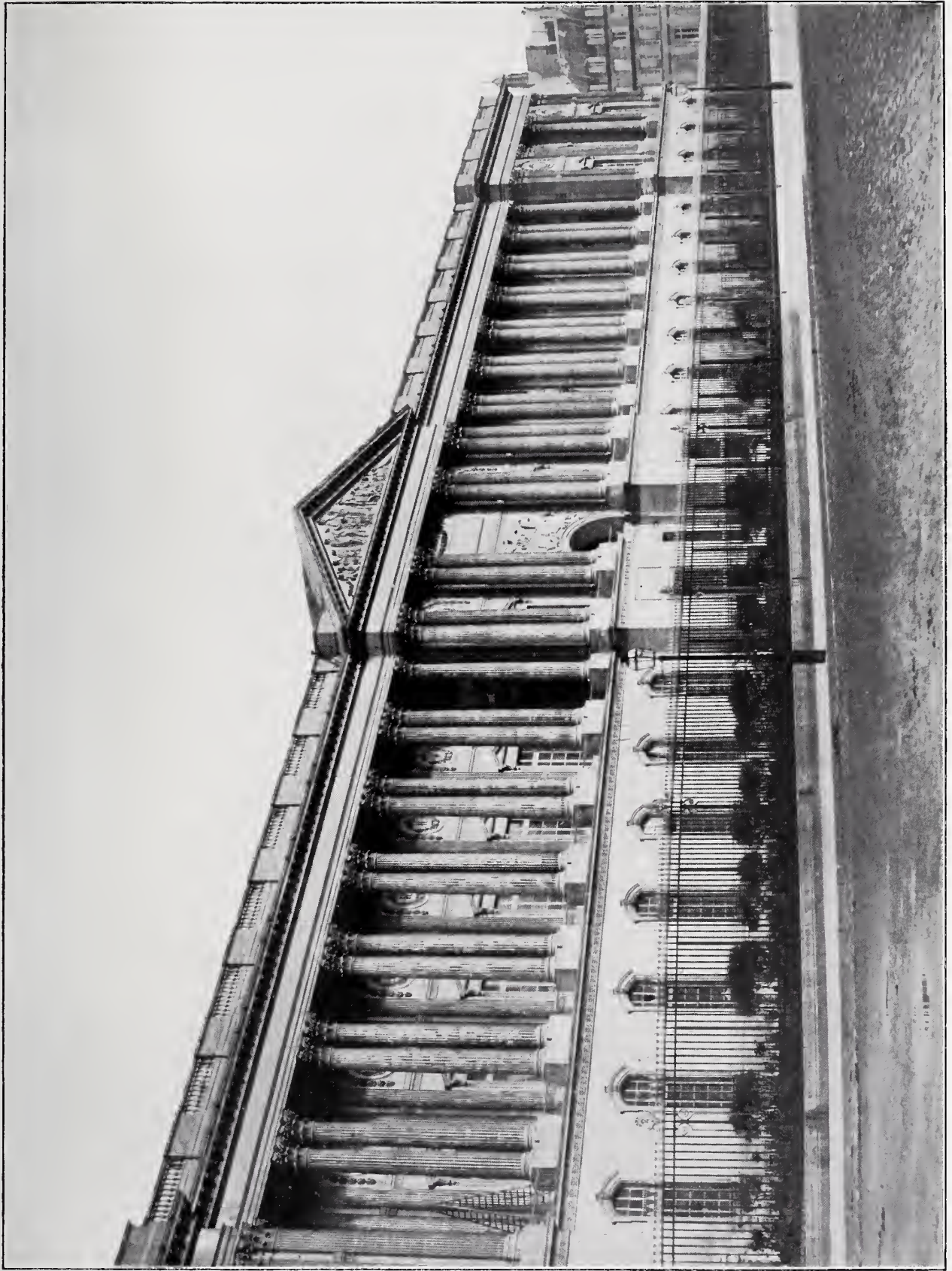
THE HÔTEL DE VILLE BEFORE THE COMMUNE.

location of a born detective. He could provide the "open sesame" to a hundred little interesting places within a stone's throw, and show us parts of Paris unknown to the oldest inhabitant. Unfortunately, if we made his acquaintance we should have to extend our week-end to the length of those of our golfing brethren mentioned by the *Builders' Journal* as commencing on Thursday and ending Tuesday. What we must keep in mind is that we want to see as much of the architecture of Paris as can be seen in two days and one night. So, having obtained an idea of a real *table d'hôte*—which enables us "ever afterwards" to understand one of the "mosaics" of a French plan, always so puzzling to some of us—we had best betake ourselves to a neighbouring restaurant where we can obtain quick service, and then toss up as to whether we shall see a classical drama at the Odéon, a fine old house near by, which comes next to the Théâtre Français in the production of plays, and ahead of it as an architectural auditorium, or cross the town to the Opéra Comique, a new and beautiful house by Bernier in the small Place Boieldieu, between the Boulevard des Italiens and the Rue Saint-Marc. (The Grand Opéra is closed of week-ends in the summer.) After a night of travel followed by a day of sight-seeing, the Odéon would be the better choice. At the end of the performance we may go via the Rue Racine, Boulevard and Place Saint-Michel to the quay of the same name, to descend once more to the lower level for a night view of Notre-Dame—the most impressive of all obtainable. We cross the Petit Pont, pass the cathedral and over the bridge beyond, take a turn round the Hôtel de Ville and along its *quai* to the bridge called Louis Philippe, crossing which, and the end of the Île Saint-Louis, we come to the little Pont Saint-Louis, opposite which we see again the great church of Notre-Dame, its side turned toward us at an angle of 30 degrees; neighbouring lights are reflected in its clearstory windows, but otherwise it appears with its girdle of trees in full, dark silhouette against the glow of light from the lamps of the surrounding city, while the glare of shops on the opposite side of the river is obscured by clouds of steam and smoke rising from the steamers at the docks below. Everything here is still, save perhaps the "Hé, là!" of the river men bringing to the Morgue, which we are passing, the latest suicide to choose the Seine. A few waifs leaning idle upon the balustrade of Pont de l'Archevêque turn their heads towards us as we pass in making our way to the Place Maubert, from which we ascend the dark and narrow old street leading uphill to our lodgings near the Panthéon.

The second day we must commence early. Breakfasting upon a cup—large enough for a

wash-basin—of coffee or chocolate, *du petit pain, et beurre* (?), at half-past seven o'clock at the latest, we begin by visiting Saint-Sulpice, the Gardens of the Luxembourg Palace, the Hôpital du Val de Grâce—in the crypt of the fine chapel by François Mansart and Lemercier is the tomb of the Queen of Charles the First of England; thence to the Carrefour de l'Observatoire, facing which, at the end of the Avenue de l'Observatoire, is the beautiful fountain known to the art students of Paris as the Fontaine de Carpeaux, though the design and the sea-horses are by Emmanuel Frémiet, Carpeaux having executed the group consisting of the armillary sphere, supported by four female allegorical figures representing the four quarters of the earth. There are other fine pieces of sculpture in the square, such as the strong modern statue of Maréchal Ney by Rude, François Garnier by Puech, and in front of the observatory another statue by Chapu, whose works in sculpture correspond somewhat with such architectural work as the Madeleine—very simple and classic—and contrast greatly with the spirited, dramatic, and later work of Carpeaux and Frémiet, who were both pupils of Rude. Puech, however, is more like Chapu in his style, and is one of the ablest of living masters. There is another work of sculpture not far away, in the Place Denfert-Rochereau, which is of exceeding interest to architects; it is a bronze replica of the most monumental lion in existence, to the writer the best of all Bartholdi's *tours de force*, the "Lion de Belfort," the original of which is carved in a cliff at Belfort, on the border of Switzerland. From here we must take a "taxi" and drive through the Boulevards Raspail and Montparnasse, Rue de Sèvres and Avenue de Saxe, to the Place Fontenoy, where stands the largest (at least in ground area, covering twenty-six acres) of all the schools in Paris—the École Militaire, the training school for officers. This institution was founded in 1751 by Louis Quinze, and built from designs by Gabriel, 1752-8. The front to the court of honour, and that to the street behind, which runs between the École and the old machinery hall (left over from the Exposition of 1889), are worthy of study, the *grille* and guard-houses, and the end and central pavilions of the façade to the court, being especially noteworthy. A half-hour at least will be required to get any idea of this extensive scheme, and all we can hope to do is to see the exterior and give some attention to the well-studied design and well-considered ornamentation.

The Hôtel des Invalides is our next objective. The tomb of Napoleon under the dome, and, of course, the dome itself—which is the best in Paris, and one of the best anywhere—the church



THE EAST FRONT OF THE LOUVRE.



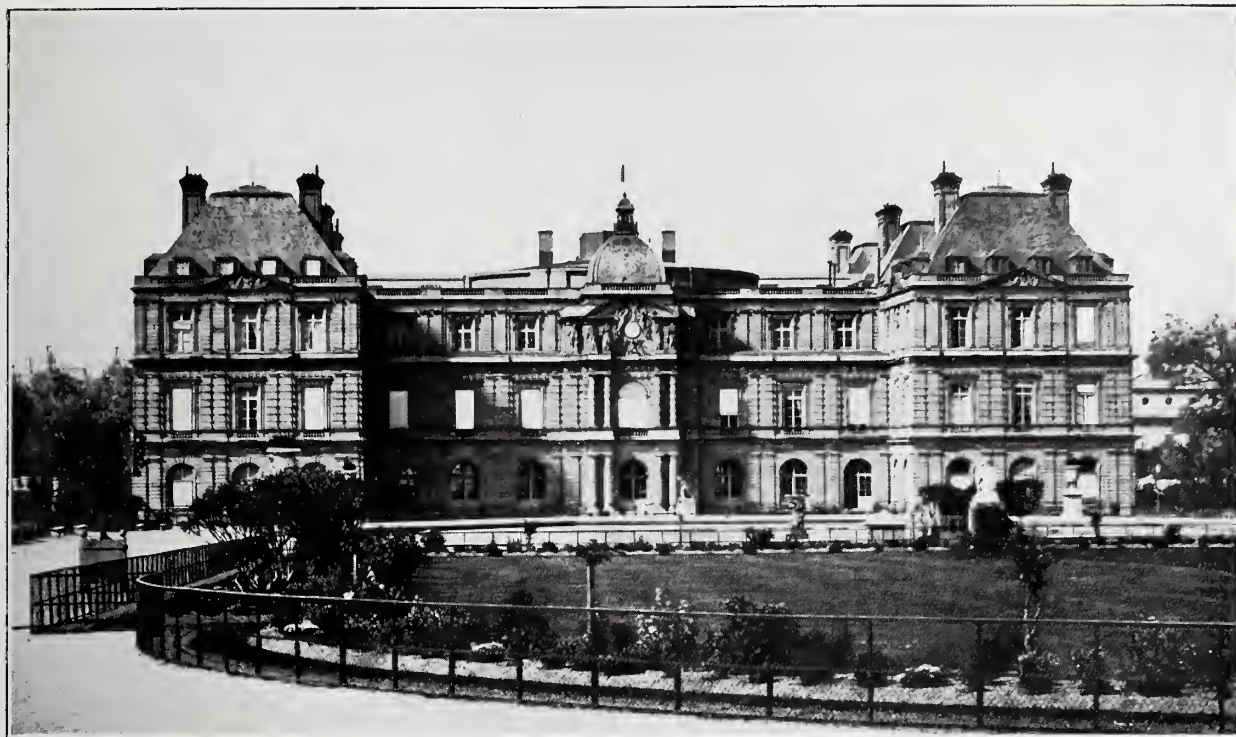
LA SAINTE-CHAPELLE.



PRINCIPAL ENTRANCE, CARNAVALET MUSEUM.



ÉCOLE MILITAIRE.



THE LUXEMBOURG PALACE.

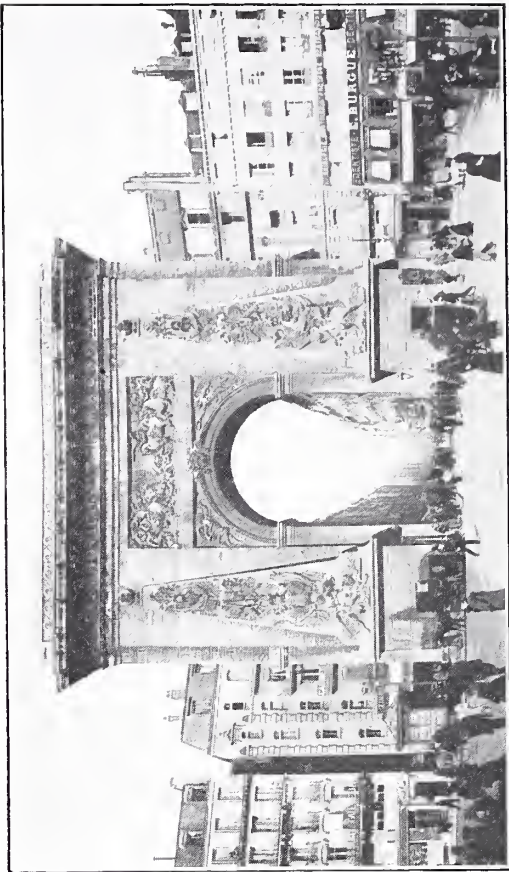
of St. Louis, the court of honour, and the principal façade, are the only portions we shall be able to see, or in which we shall, perhaps, be interested. The tomb, which stands in an open circular crypt, is by Visconti (who, with Lefuel, extended the Louvre in the days of the Second Empire), the dome by J. H. Mansart, and practically all the remainder by Bruant. The sarcophagus is a single block of porphyry, of very hard, almost mechanical design, big and large enough in scale to hold its own under the dome of the Palais des Justice at Brussels. Some grave, sphinx-like caryatides, facing the tomb, stand round in a circle, and support the main floor. The glass in the dome is a light, cold blue, and there is a feeling of solemnity, grandeur, and might that is unusual in Renaissance buildings. The effect is further enhanced by the burst of golden light upon the altar, which, if we are unable to see the tomb at the same time, and thus obtain the powerful impression created by the whole, we shall find somewhat "theatrical." The church is passably interesting, the courtyard very much so; and the main façade, three storeys high and about 660 ft. long, with its agreeable fenestration, dormers framed in military trophies, is at least pleasant, and not unworthy of closer attention than we shall have time to give it. We come out upon the Esplanade, and observe the Alexander III Bridge and two modern palaces of fine-arts beyond; so, to avoid the temptation to go over to the fashionable quarter, where we should see so much that we would fail to see anything else, we turn into

the Rue de l'Université, pass round the Chambre des Députés to see its façade, and, again avoiding the enticing opposite side, take the Quai d'Orsay to the old Hôtel Salmé, designed by Rousseau, now the home of the Légion d'Honneur, of which it is worth while to see the court of honour, which may be viewed from the gate in the Rue de Lille. Next to this building is Laloux's great Gare d'Orléans, an extraordinarily strong if not very refined modern composition. The interior is even better than the exterior, and the logical and beautiful treatment of structural ironwork is wholly convincing. We may lunch in the dining-room, from which we obtain a view of the mechanical luggage-carriers—an endless chain arrangement which raises and lowers trunks, bags, &c., and delivers them on the sorting tables and platforms; and also see the gay, well-decorated rooms adjoining the train-house.

From the Gare d'Orléans we must again take a "taxi," first to the Place de la Bastille, on the way to which we get a view of the Louvre, the Cité, the Île Saint-Louis, and again pass by the building of the quays along the left bank on our way, and are put down at the Column of July, with the whole afternoon before us. The Calvinist Temple Sainte-Marie is about two minutes' walk on the left-hand side of the Rue Saint-Antoine; it has a good domical interior built from designs by François Mansart, while just beyond is the old Hotel d'Ormesson, by Du Cerceau. The second turning beyond brings us to the picturesque entrance to the square built (of brick and stone,



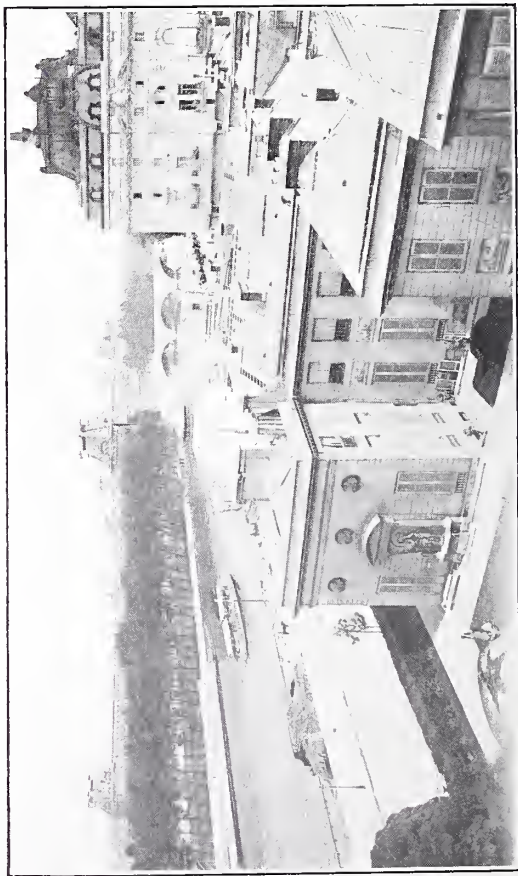
THE LION OF BELFORT.



PORTE SAINT-DENIS.



THE OPERA HOUSE.



THE PALACE OF THE LEGION OF HONOUR.

all voussairs, key-blocks, high roofs, and dormers) by Henri IV, and now known by its Revolutionary name, the Place des Vosges. The old Palais des Tournelles stood here until Henri II foolishly permitted himself to be killed, and his spouse had the place put in the hands of the house-breakers; so only its courtyard remains, and this has seen some changes. Most of the buildings date from the 17th century, and several have a history; one or two are accessible to the public at certain times. The house of Victor Hugo has become a museum, and is worth entering if only for the sake of seeing the drawings of architectural fantasies by the poet-statesman and author-artist. The Hôtel Sully by Du Cerceau has an entrance from the Place as well as from the Rue Saint-Antoine, and its courtyard is open to be entered. This, the Quartier du Marais, is a fine old district which appears to have been inhabited by the wealthiest and most brilliant courtiers of the period from Henri IV until the Revolution. To catalogue the interesting places in this vicinity would be a Homeric undertaking. To visit them is a matter beyond the possibilities of "week-enders." Here are subjects enough for a whole library, a few of which are: at the bottom of the Rue du Petit-Musc the old Hôtel Valette or Fieubet, with its unfinished front; another work by the indefatigable J. Hardouin Mansart; in the Passage Saint-Pierre the remnants of a church where he was buried; the Hôtel of the Duc de la Vieuville in the Rue Saint-Paul; the Musée Carnavalet, one of the most charming buildings in all Paris, for several years the residence of Madame de Sévigné, upon the design of which were engaged first Pierre Lescot and Jean Bullant, with the sculptor Jean Goujon, then Du Cerceau, and finally François Mansart, who added most of the façade in the Rue de Sévigné. It is a storehouse of information about old Paris and more especially its architecture; but it is the beautiful proportions, the excellent scale, the reserve, the choice detail and exquisite sculptures of the building, which make it one of the sights worth seeing before we spend any time in the decadent but more alluring—to the uninitiated—quarter farther west. We must at least see the exterior, the court, and the garden. There are three or four

other hôtels of conspicuous success as works of architecture in this same short street, and more in the Rue de Turenne; still more, and better known, those in the Rue des Francs-Bourgeois, such as the Hôtel d'Albret, built by Anne de Montmorency, "where Madame de Maintenon, &c.," and the half-dozen others whose history and architecture vie for supremacy. In the Rue Veille de Temple a little higher up is the old Hôtel de Strasbourg—the home of the de Rohans, Dukes and Cardinals: now the national printing house—which has some good interiors and possesses furniture, paintings, and sculpture of rare qualities, one of its chief treasures being Le Lorrain's relief over the entrance to the stables—the "Horses of Apollo." Next door, so to speak, is the Hôtel de Soubise, otherwise the Archives Nationales, formerly the house of the Guise family; its architecture, most of which was commissioned by one of the Rohans, a Prince de Soubise, is attributed to Delamare, and the sculptures to Le Lorrain. Its interiors are remarkable examples of the best work in the style of Louis XV. If we are fortunate enough to be permitted inside we shall end our second day here; if not, we may see from the top of a bus the Place de la République, the Grands Boulevards with the theatres and the Portes Saint-Martin and Saint-Denis (the latter, by J. F. Blondel, is particularly fine), the Opéra, the Avenue de l'Opéra, and descending at the Théâtre Français walk through the gardens of the Palais Royal to the Place des Victoires, then to Saint-Eustache, Gothic in construction and Renaissance in detail, after which we again call for the assistance of a "taxi" to take us via the Bourse de Commerce (by Paul Blondel) along the Rue de Rivoli, with the Louvre and the Jardin des Tuileries on one hand, and the arcaded shops on the other, to the Place de la Concorde, across the bridge, and along the Boulevard Saint-Germain, with the Ministères de la Guerre and des Travaux-Publics and the École de Médecine, and to our rooms and dinner. We leave for home by the late train, which, with "connections," returns us to London with plenty of time for breakfast. And we shall need it!

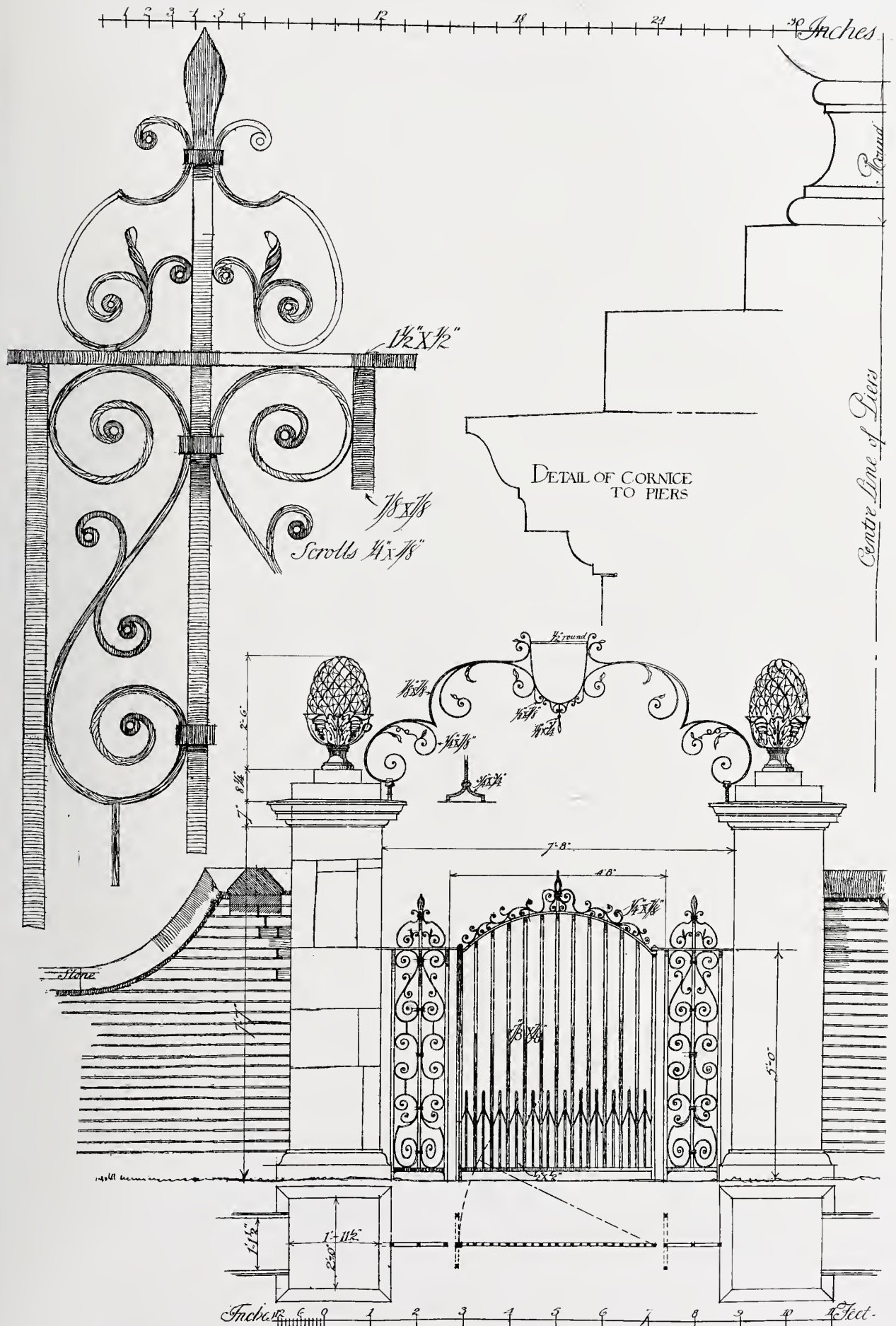
FRANCIS S. SWALES.

The Practical Exemplar of Architecture.

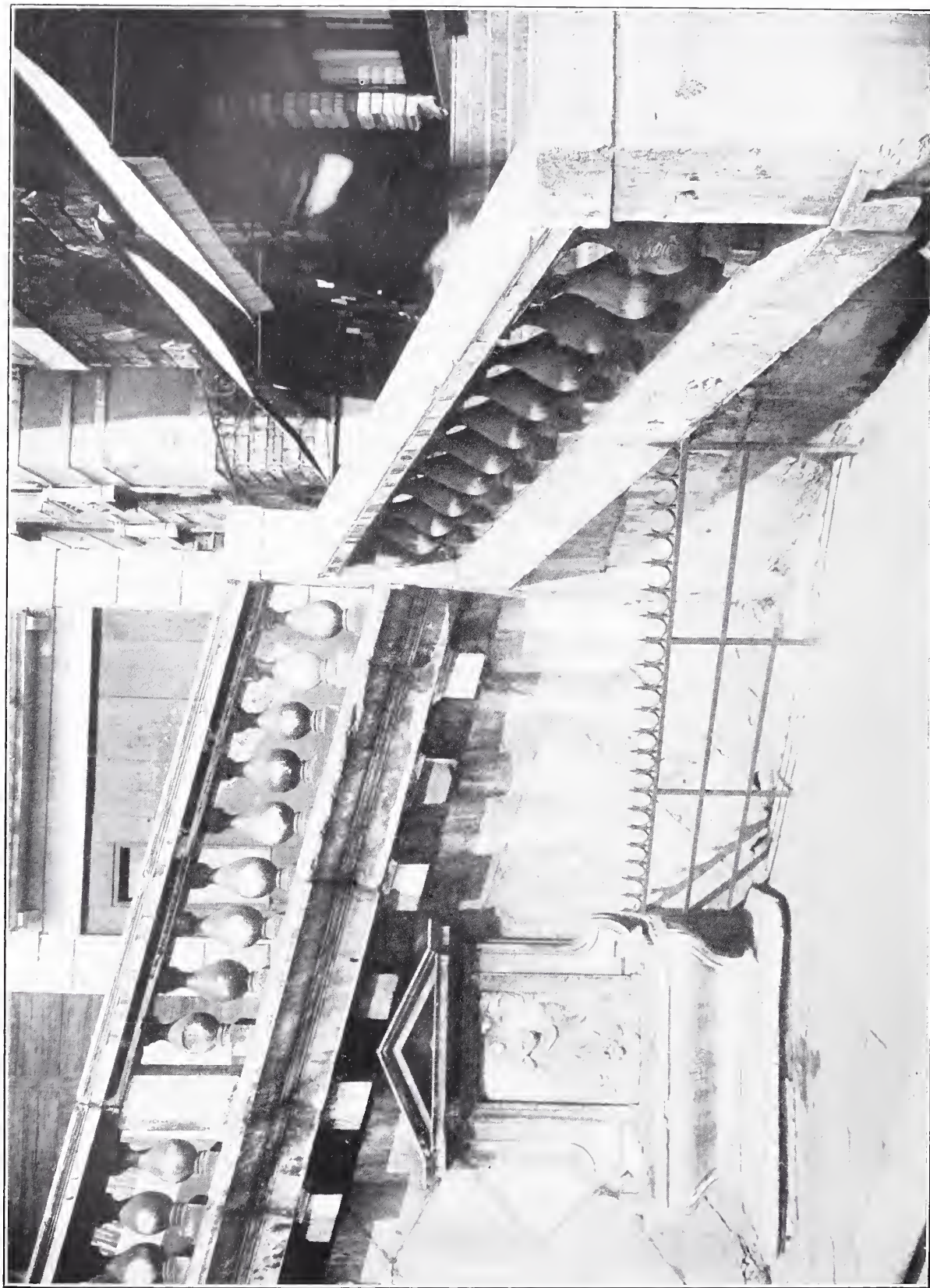
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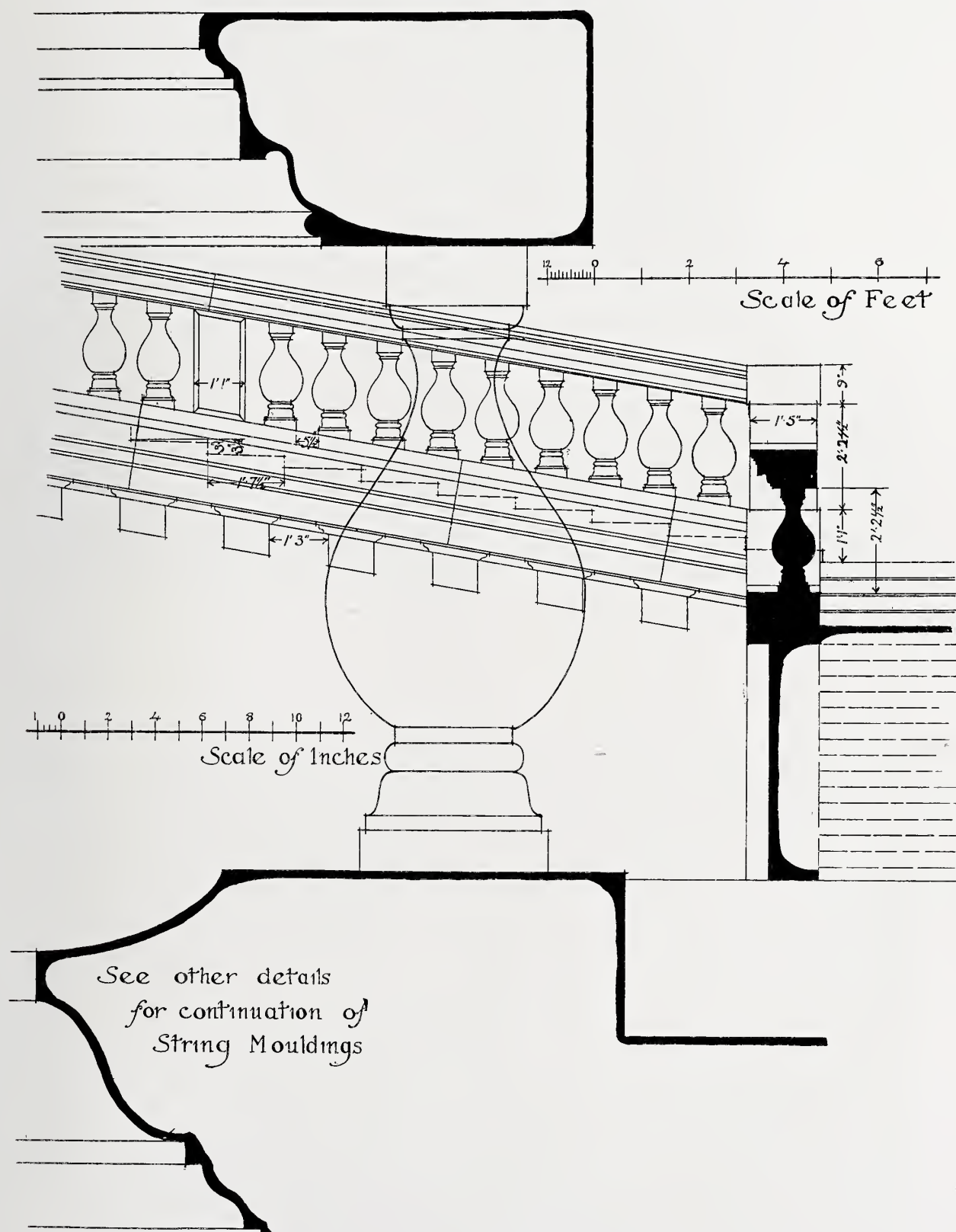
GATE AND PIERS IN THE CLOSE, SALISBURY.



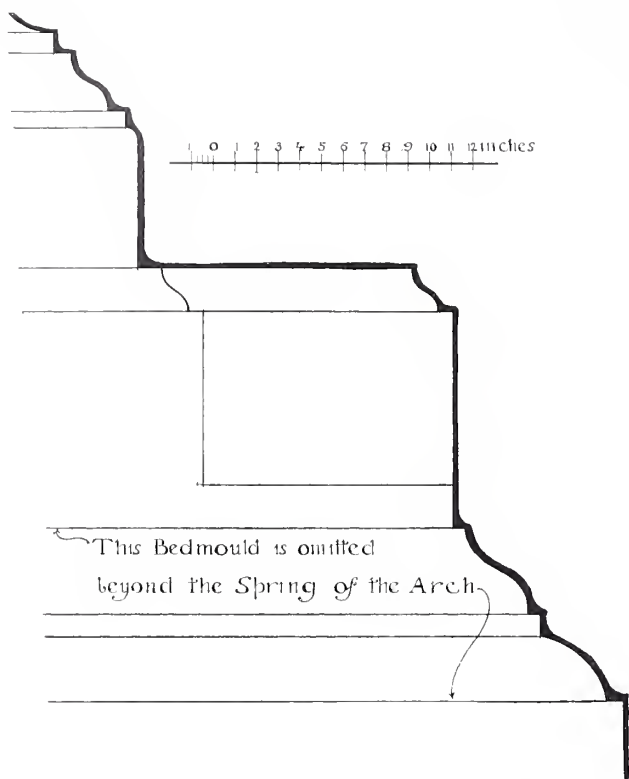
GATE AND PIERS IN THE CLOSE, SALISBURY.
MEASURED AND DRAWN BY J. M. W. HALLEY.



STONE BALUSTRADING, THE RIALTO BRIDGE, VENICE.



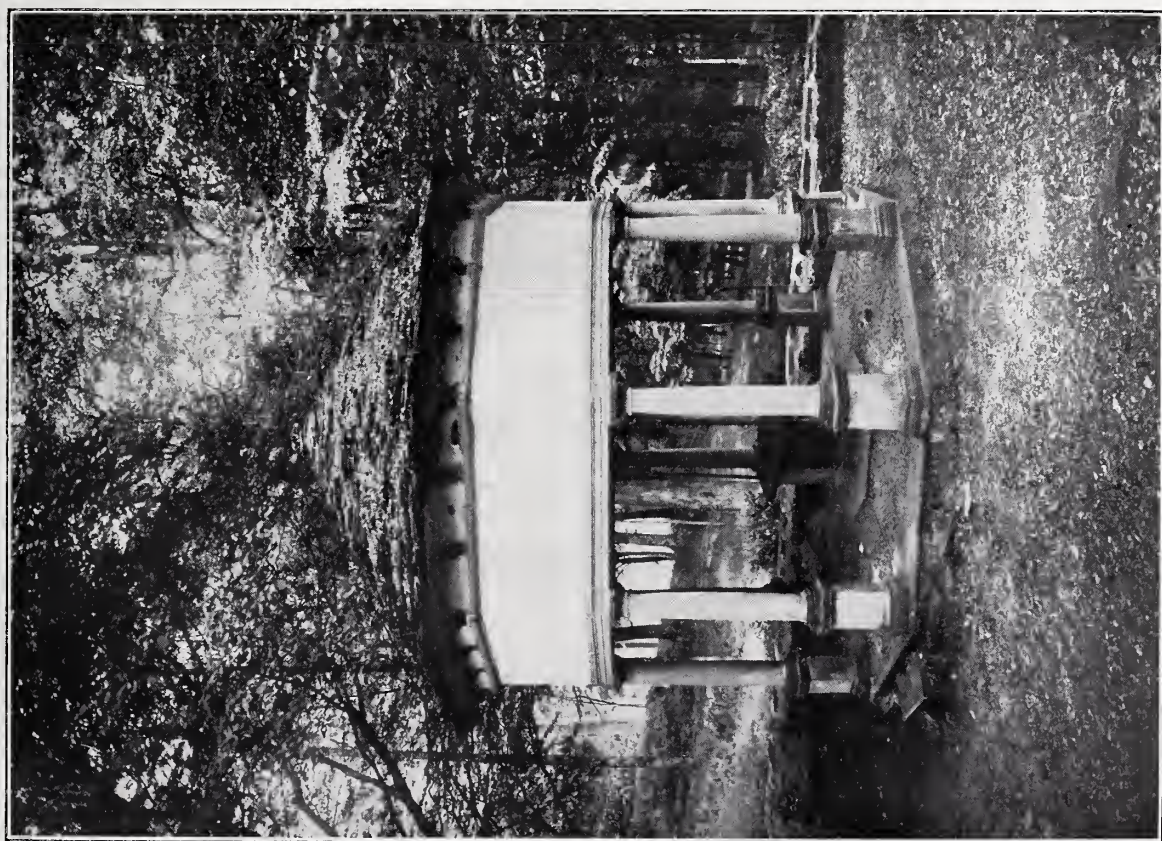
STONE BALUSTRADING, THE RIALTO BRIDGE, VENICE.
MEASURED AND DRAWN BY FRANCIS BACON.



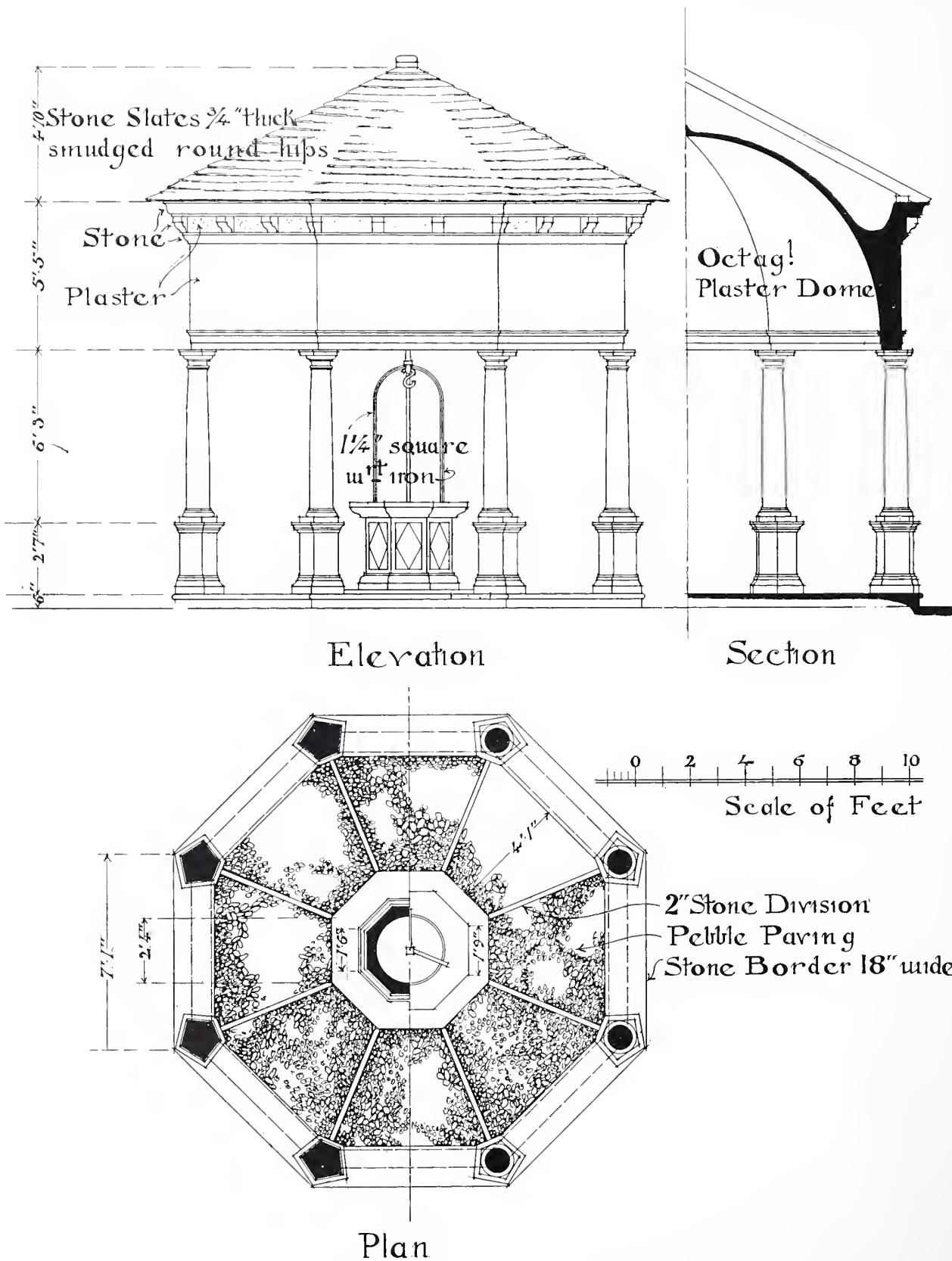
STONE BALUSTRADING, THE RIALTO BRIDGE, VENICE.
DETAILS.
MEASURED AND DRAWN BY FRANCIS BACON.



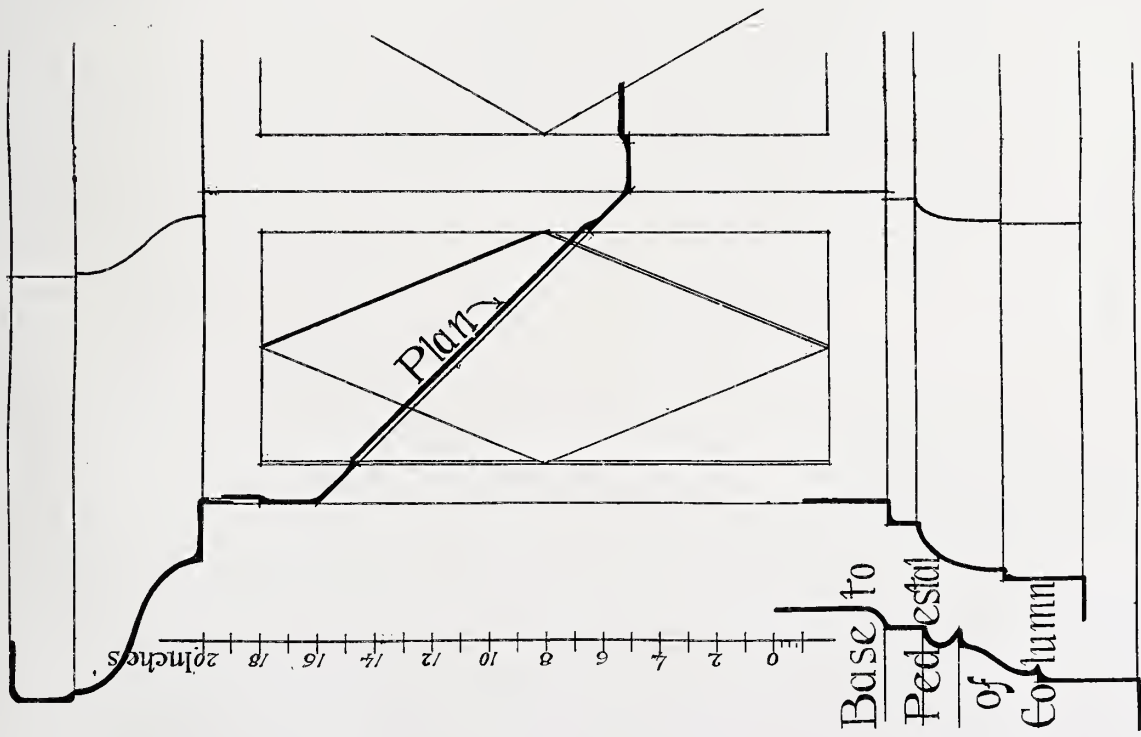
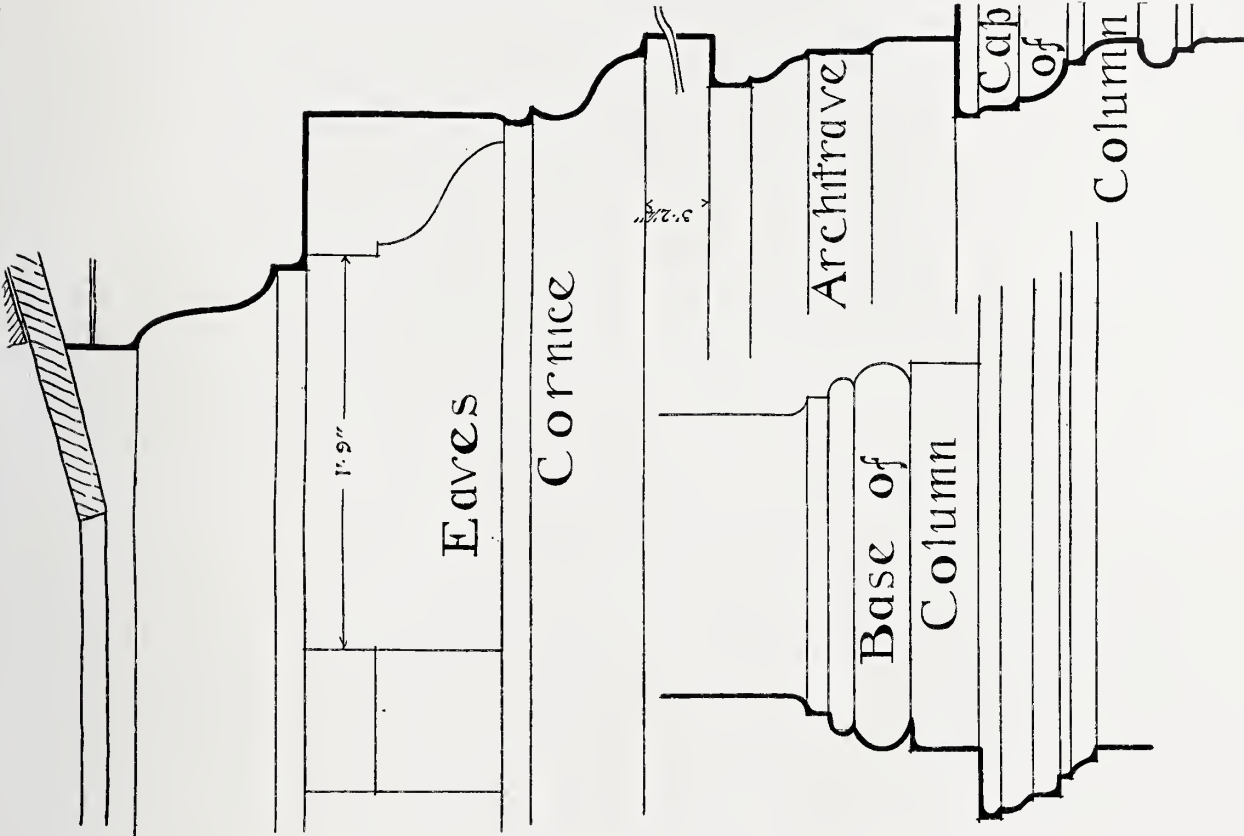
GENERAL VIEW OF THE RIALTO BRIDGE, VENICE.



WELL-HOUSE, ORTA, ITALY.



WELL-HOUSE, ORTA, ITALY.
MEASURED AND DRAWN BY FRANCIS BACON.

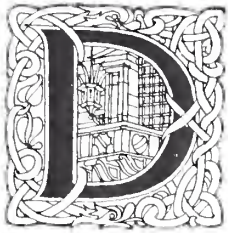


WELL-HOUSE, ORTA, ITALY. DETAILS.
MEASURED AND DRAWN BY FRANCIS BACON.

Sir Gilbert Scott, R.A.—IV.

(Conclusion.)

V.—THE LAST DECADE.



URING the last decade of his life Scott planned a series of great buildings, differing much in character, in various cities in this country and abroad. In 1865 he was persuaded by Sir Joseph Lewis, a director of the Midland Railway Company, to enter a limited competition for the immense terminus and hotel block at St. Pancras. He sketched out his design in the autumn at a little seaside hotel at Hayling, where he and his wife were staying during the illness of one of his sons. On one of the drawings supplied to him by the company's engineer was shown the great pointed arch of the main station roof, a feature which Scott naturally welcomed as being particularly suited to his style. He was once more the successful competitor, and work was commenced immediately, lasting over many years. To the general public this building appears a masterpiece, and compared with King's Cross, Paddington, or Charing Cross, it certainly surpasses other stations, to say nothing of the usual agglomerations of glass and match-boardings. Even to the cold eye of the critic much is pleasing, though as usual the details are more characteristic of the time than agreeable to modern tastes.

A few years later he designed St. Mary Abbott's at Kensington, a large church which is difficult to criticise owing to its confined position. Although the tower here is again a beautiful feature, it is a matter for doubt whether Scott's love of a huge tower and spire has not, as in other cases, caused the church itself to be dwarfed.

When first the project of the Albert Memorial was mooted Scott had designed for his own delectation an enormous "Iona Cross," with incidents in the life of the Prince Consort displayed to the full height of its four sides. After this, and before ever he was invited to compete, he cudgelled his brains for another inspiration till outraged Nature revolted, and he made himself positively ill. He tells us that the second idea was possibly suggested by the *ciboria* in the Roman basilicas, though he had no intention of copying such a prototype. To suit this form to a Christian country he took for his models the beautiful little shrines in gold and precious enamels which were among the

triumphs of mediæval craftsmanship, and though never before carried out on so great a scale, he formed the daring project of reproducing these miniature objects in monumental form. Criticism of this work has been rife ever since its erection; and the principal points censured, together with Scott's answers to his detractors, will be found in his "Recollections."

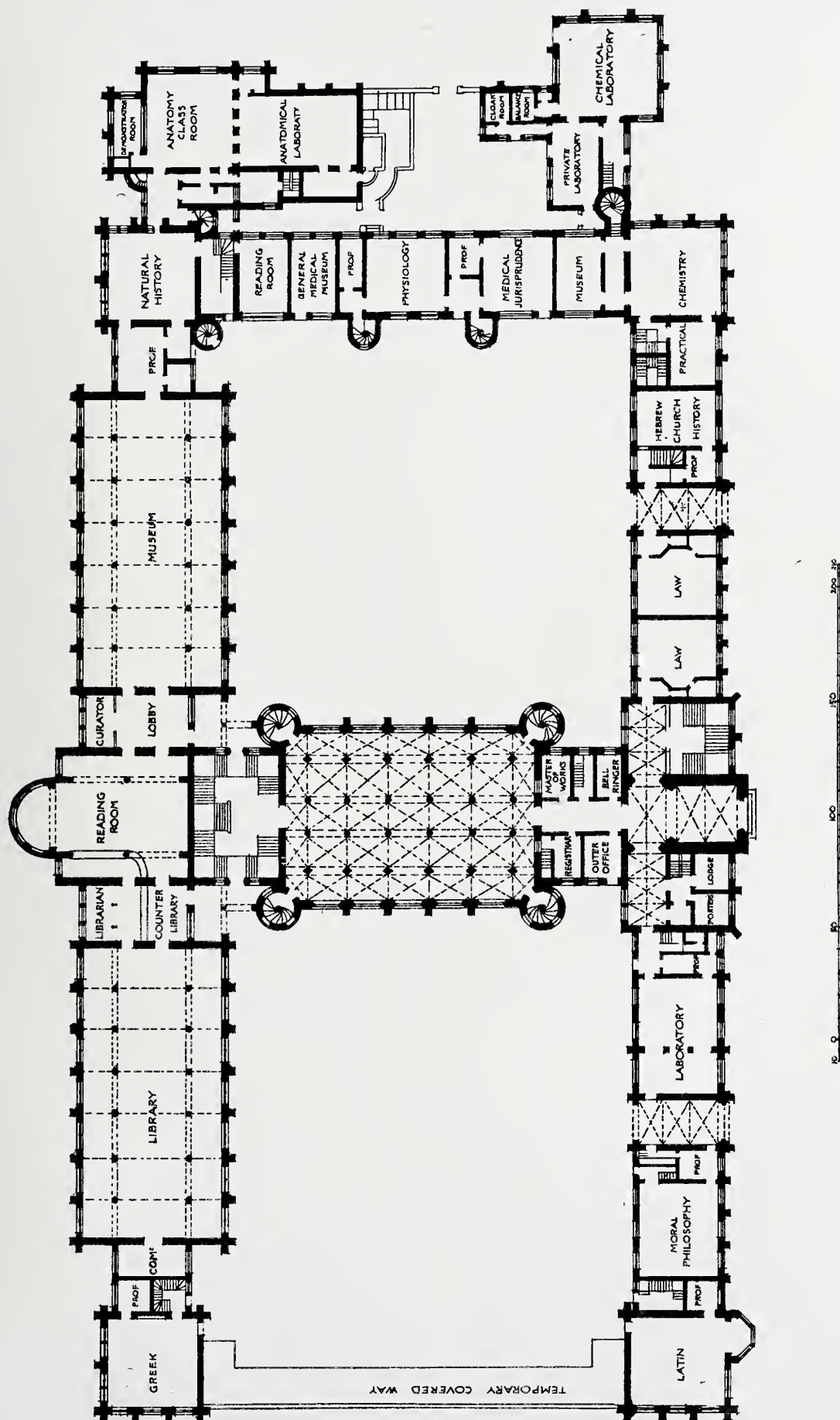
The ancient quadrangles in Glasgow round which were grouped the University buildings were superseded in 1864 by a magnificent site in another part of the city, and by a palatial block more worthy of the purpose in view. Scott was appointed architect, and he arranged his accommodation on a site 600 ft. by 300 ft., containing two quadrangles each 200 ft. square. He wisely adopted a symmetrical plan, and placed his entrance under the lofty clock-tower over 300 ft. high. A central hall (115 ft. by 70 ft.) separates the two quadrangles. The library and reading-room are each 130 ft. by 60 ft. The elevations are tinged with "Scottish Baronial," though his usual secular Gothic forms the basis.

Edinburgh Cathedral, too, is his handiwork, and is the result of a competition opened in 1873. In a long report which accompanies his two sets of drawings he voices his regret that he was unable to find time to prepare a third. The alternative design, which was not premiated, had an eastern portal, a central octagon covered by a low lantern, and the choir projecting some distance into the space beneath. His accepted design had a lofty central tower, lacking perhaps in distinctive vigour, and was planned with a strict regard for congregational uses.¹³ On this account the roof is shown vaulted in oak, the choir aisles are not separated from the choir by screens, and the choir screen is replaced by a low "septum," a most unusual expedient. No morning chapel is provided, as Scott wished that small services should not be degraded to an inferior position. Ample vestries are included in the design, of which one of the most striking features is his consideration for modern requirements.

Hence the arms of the church are short, and the interior light and open, with a prevailing impression of the national style. This cathedral is undoubtedly one of the most beautiful of all Scott's designs, and shows him at his best.

Scott's last large public building was the University Hall at Bombay. He, however, entered,

¹³ It may interest aspiring cathedral architects of to-day to know that in this competition Scott estimated the cost of the building at 8¾*d.* per cubic foot.



PLAN OF GLASGOW UNIVERSITY.

jointly with his son, for an important competition for the new Parliament House at Berlin (1875), and was placed among the five competitors premiated. In evolving his design he endeavoured to imagine a style which has never actually existed, *i.e.*, a fully developed type of German Architecture, shorn of the French influences which prevented this ultimate realisation ever taking place. All these things and many more were duly set forth in the bulky "Apologia" accompanying the drawings. (What patient people assessors must have been thirty years ago!) In this last competition he was unsuccessful, but we may be assured that this idealised conception would have added no lustre to his name.

Though his reputation rests, as it rightly should, on his buildings, no life of Sir Gilbert Scott can be complete which omits to notice his lectures and literary works. The first of a long series of lectures which he delivered at the Royal Academy was commenced shortly after his election as Associate, to relieve Professor Cockerell, who was in infirm health. These were five in number, were prepared with great trouble and labour, and aroused considerable interest. They were most elaborately illustrated, for the most part from original sources, and dealt with the development and *rationale* of Gothic architecture. Six years later

came two more on the actual study and practice of Gothic work, a subject upon which he was well qualified to speak. He was elected to the professorial chair after this, and delivered his next course from that position in 1868, his subject being "Early Architecture in England only." In 1870 he dealt with the abstruse question of vaulting in two lectures, and finally, in 1873, came three on the Dome (an element which we must remember he was so far from ignoring that he employed it in two of his largest competition designs). All these lectures were published in 1879 by Mr. John Murray in book form.¹⁵ Two other smaller volumes emanated from his busy pen. The first is his "Gleanings from Westminster Abbey," which is, as I have already mentioned, both scholarly and interesting even after fifty years. On the other hand, his little book on "Secular and Domestic Architecture" is completely out of date, his scrappy pleas for domestic Gothic appearing amusing rather than cogent to-day. "A Plea for the More Faithful Restoration of Ancient Churches" (1850) and a host of pamphlets also appeared under his name; but although, as he describes himself, "a confirmed scribbler," a recent critic describes him as "an enthusiastic though not an accomplished writer."

During the last few years of his life Scott was the recipient of two coveted honours. He had been elected R.A. in 1861, and in 1871 was knighted by the Queen at Osborne, in recognition of his services to the Royal Family on sundry occasions. In 1870 he was taken ill while at Chester, and for many weeks was in a critical condition. In the next year his wife died suddenly from heart disease. Two years later he himself was again seriously ill, and went abroad for a rest after "performing some preliminary acts of good fellowship" in the capacity of President of the R.I.B.A., having been newly elected to that office. He had since his marriage in 1838 lived successively at Spring Gardens, St. John's Wood, Rook's Nest (near Godstone), and Ham. He removed from the latter place in 1875 to Courtfield House, South Kensington, where two of his sons lived with him. Here he died on 19th March 1878, as a result of an inflamed varicose vein, which eventually affected his heart. To the last he was vigorous—in fact, it was probably a neglect of medical advice that cost him his life. His last action on his death-bed was to sign a cheque for an unfortunate fellow-architect who was ill, and for whom he felt a generous man's compassion. His body was laid to rest in Westminster Abbey, the most fitting home for the remains of one who had its welfare so much at heart.



ST. MARY'S CATHEDRAL, EDINBURGH.

¹⁵ "Lectures on the Rise and Development of Mediæval Architecture," 2 vols., John Murray, 1879.

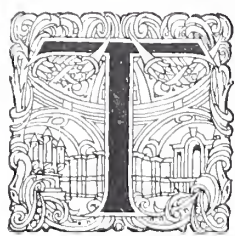


ST. MARY'S CATHEDRAL, EDINBURGH. THE CHOIR.

In this sketch of Sir Gilbert Scott's life I have endeavoured to describe and illustrate his chief buildings, and to mention any events which have a bearing upon his professional career. The purely personal element, including his domestic affairs, I have left severely alone, but all such matter will be found in his "Recollections," edited by one of his sons. Outside his office his recreations were of the simplest, and were limited to such mild pleasures as walking and the like. In his earlier days, as we have seen, most of his spare time was spent in sketching and measuring, chiefly among mediæval churches. I have no hesitation in saying that it is to this above all other things that Scott owed his remarkable success. Great as were many of his secular buildings, and important as were their purposes, it is as a Church Architect that he will be known in the future. It was his own fancy alone that led him along such a path. No thought of a subsequent ecclesiastical practice ever crossed his mind; in fact, his mediæval studies were as much a Saturday afternoon hobby with him as cycling or golf is to some of us. And whatever men may think of his work thirty years after his death, we may be thankful that so skilful a hand and so steady a brain was available when many of our priceless cathedrals were on the verge of ruin. Surely it is possible to forgive an over-elaborate screen or an over-gaudy pulpit when we remember that a vast spire soars above us still, which, but for his timely aid, might long ago have fallen and destroyed half a great church in its descent. Moreover his new churches, even com-

paratively early in his career, are at least equal to the work of any of his contemporaries, a fact which must be taken into consideration. His secular buildings arouse no enthusiasm at the present time. We can only feel regret that Exeter Chapel stands in old Oxford and that the Broad Sanctuary houses disfigure Westminster. Other cases are less aggressive, but no estimate of Scott's career can be just which takes no account of his industry and his truly remarkable powers of sustained application. Instances of this I have already given, and the same consuming energy characterised his every effort. It was due to the combination of his talents and qualities that not many years after his metamorphosis from the workhouse stage to that of the cathedral builder his office became known as the "Spring Gardens Academy," and became also the Mecca of every ambitious tyro in the profession. It was his influence and his example that directed not alone the church architects of 1870, but the majority of the leaders between that date and the present. Most of those whose beautiful churches have been recently illustrated in this REVIEW, notably R. J. Johnson and G. F. Bodley, have been at some time under his direction. And lastly, the "apostolic succession" is prolonged by his grandson, whose new cathedral is just beginning to rise at Liverpool. With such facts before us, we are enabled to appreciate the greatness of the man who, whatever his faults and failings, has come to be regarded as the most striking figure in the history of English nineteenth-century Architecture. MARTIN SHAW BRIGGS.

The Committee for the Survey of the Memorials of Greater London.



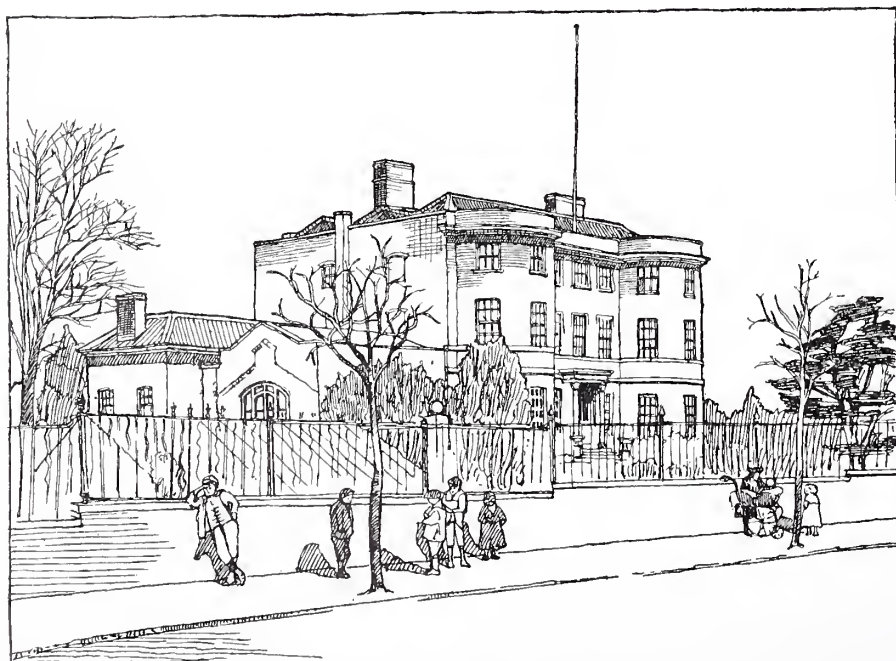
THE cause of London topography has lost many eminent and active supporters in the last twelve years—men, too, who had personally associated themselves with our Survey work, and had been enthusiastic members of our Committee. Among them will be remembered Lord Leighton, Dr. Creighton (both past presidents), Sir Walter Besant, J. T. Micklethwaite, E. W. Mountford, and Lord Aldenham. There was, however, another who took an even deeper interest in these things, since he was the sworn foe of modern commercial utilitarianism—William Morris, whose name appeared on the list of members in our Survey's first publication, in 1896, the very year of his death. Morris, the founder of the Society for the Protection of Ancient Buildings (1877), was a man the versatility of whose genius was matched only by the enthusiasm and tenacity with which he clung to his idealist conception of life. And this conception embraced a certain veneration for the beautiful buildings of the past, not only because of their own grace and charm, but because they were part and parcel of an age that loved beauty and loved to produce it—which is surely the truest standpoint. During his great life-work of showing how the spirit of beauty could transform all the things of common use, he stood ready-armed to oppose those who in his own words "seem to have a great hatred against

beautiful old buildings, and indeed all records of past history."

The man has left us, but the poet—the writer—the artist—the craftsman—the idealist, is still amongst us, living immortally in his own works and those of his successors. In this sense, then, we can still bring tribute to Morris himself by honouring his work, and seeking to make others sensible of its wonderful influence for good—thus we may be the very instruments through which "he, being dead, yet speaketh." It is in this spirit, as I understand it, that Morris's native town, Walthamstow, is anxious to pay him homage and perpetuate his memory. And the people of the town have indeed an excellent opportunity. The place in which Morris lived between 1848 and 1856, more recently occupied by Edward Lloyd (hence called Lloyd's Park) formed at the latter's death in 1900 part of a magnificent gift from the Lloyd family to the town of Walthamstow, and thus put the townspeople in possession of a building so intimately connected with their greatest fellow citizens. Morris was born at Walthamstow in 1834, but the house of his birth no longer exists. His mother moved to Woodford Hall, not far away, in 1840, and Morris spent much of his time in Walthamstow, where he attended the school of the famous Dr. Guy. In 1848 Mrs. Morris returned from Woodford Hall to live in the house which is now the property of the town. While Morris was at Marlborough School and at Exeter College, Oxford, this was his home, and the park

with its moat and grove of aspens are often mentioned in his writings. He left in 1856, the year in which he became an articled pupil to George Edmund Street.

Since the house stands on public ground and is part of a public gift it is necessary for its preservation to find some public use for it, and it has been very happily suggested by Mr. Geo. E. Roebuck, Librarian of the Walthamstow Public Library, that the house should be formed into a Morris Museum of Arts and Crafts, in which objects of educational value, in line with the main principles taught by William Morris, should be collected for the instruction of students



Lloyd's Park Walthamstow where William Morris lived from 1848 to 1856.

and others. To do this effectively and well it would be necessary to obtain some actual specimens of Morris's work, and it should not be difficult to obtain many interesting things as loan collections. Perhaps it would not be too late to secure a few of the remaining books of the Kelmscott Press before they all leave this country, as they are fast doing.

The house is a late Georgian building, and has nothing more striking about it than a general air of old-fashioned roominess and comfort. It has been conjectured that it is upon the site of a much earlier dwelling, since it contains on the top storey

a considerable amount of Jacobean panelling, evidently refixed here,—a parallel case to No. 6, Cheyne Walk, Chelsea, which I have previously noted in *THE ARCHITECTURAL REVIEW*. But the architectural interest, however slight, gains weight when added to the Morris associations, and the excellence of the proposed purpose to which it is desired the house should be put will command, we are sure, the sympathy not only of all residents at Walthamstow, but of admirers of William Morris the world over.

WALTER H. GODFREY.

Current Architecture.

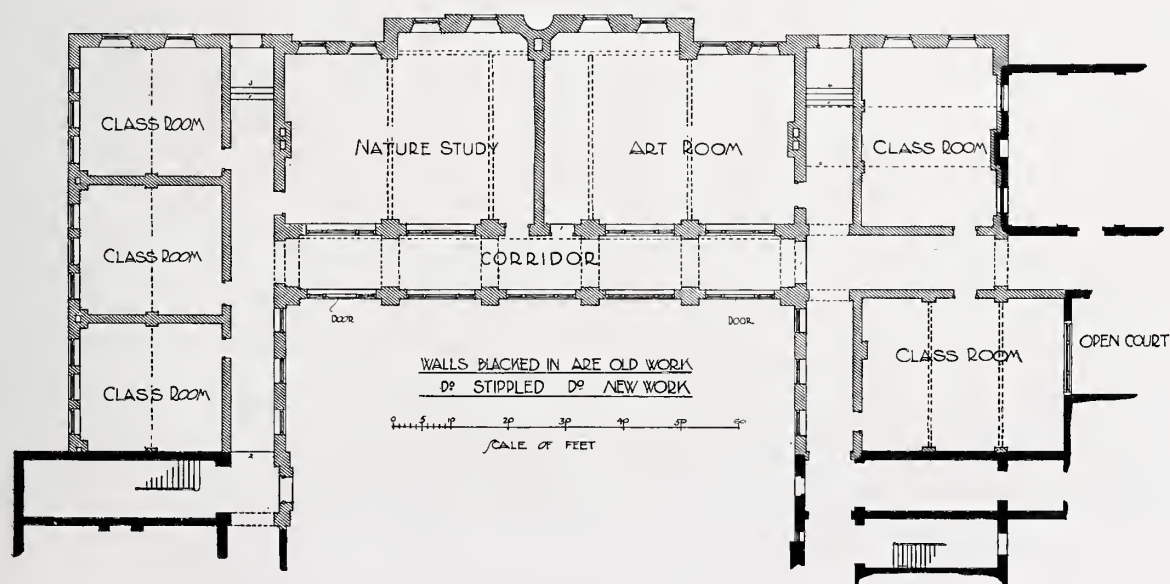
ADDITIONS TO THE GOLDSMITHS' COLLEGE, NEW CROSS.

REGINALD BLOMFIELD, A.R.A., ARCHITECT.



THESE additions, which have recently been completed, consist on the ground floor of five class rooms, a large art room, and a large room for nature study. On the first floor are two rooms for crafts, a costume-life room, a design room, museum, and nature-study room, the head art-master's room, lavatory, and cloak room. On the second floor are two rooms for crafts, lecture

room, nude-life room, higher-painting room, three modelling rooms, and casting room, with lavatories, etc. The facings are of red brick, with Portland stone dressings, and the roof is covered with Westmorland green slates. The older building, described in one of the Sunday papers as a charming Georgian building, was, in point of fact, built about 1840, and formed an indifferent example in brick and stucco of the heavy classic of the time. The general contractor for the new work was J. Carmichael, of Wandsworth. The sanitary work and heating was carried out by Burn Brothers, and the carving was executed by W. Aumonier & Son to the designs and under the supervision of the architect.



ADDITIONS TO THE GOLDSMITHS' COLLEGE, NEW CROSS. GROUND FLOOR PLAN.

REGINALD BLOMFIELD, A.R.A., ARCHITECT.



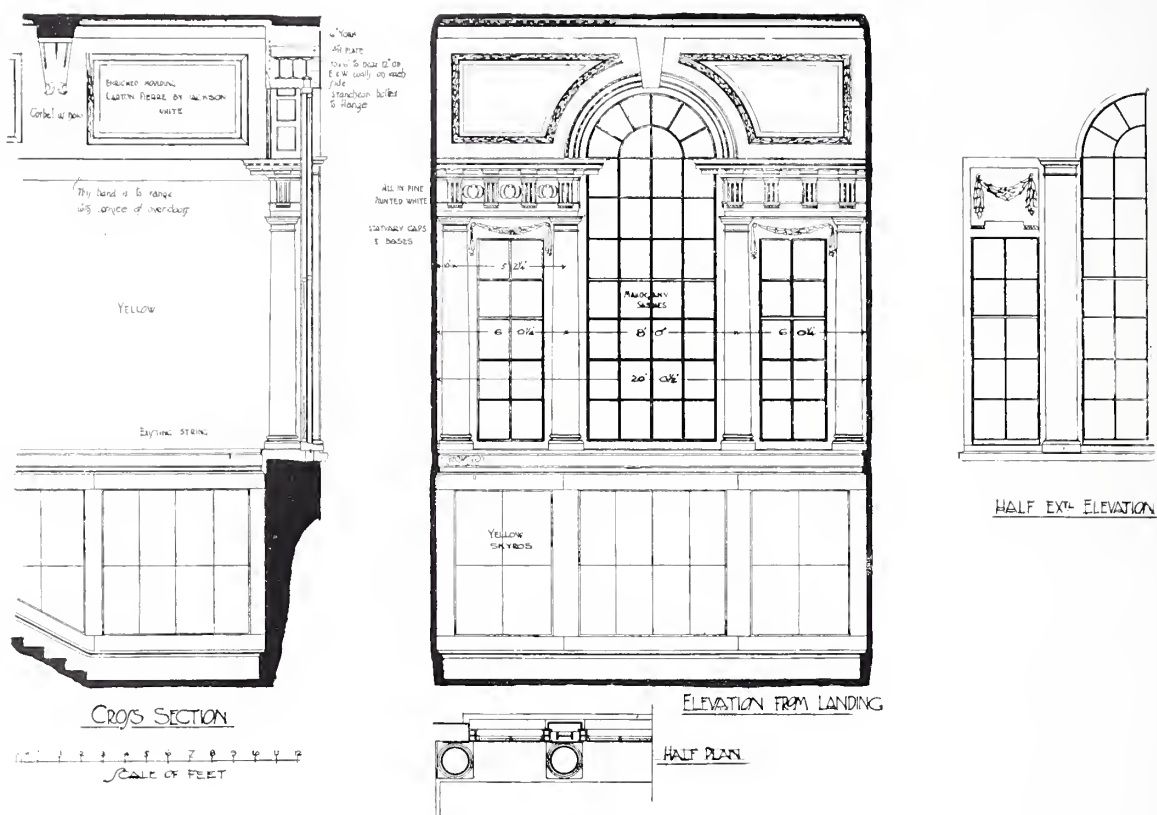
Photo: Arch. Review Photo. Bureau

NEW STAIRCASE: OXFORD AND CAMBRIDGE CLUB, LONDON.
REGINALD BLOMFIELD, A.R.A., ARCHITECT.



Photo : Arch. Review Photo. Bureau.

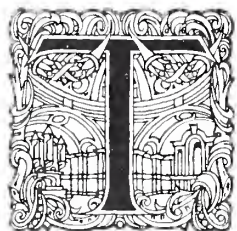
ADDITION TO DINING-ROOM : OXFORD AND CAMBRIDGE CLUB, LONDON.
REGINALD BLOMFIELD, A.R.A., ARCHITECT.



ALTERATIONS TO STAIRCASE: OXFORD AND CAMBRIDGE CLUB, PALL MALL, LONDON.
REGINALD BLOMFIELD, A.R.A., ARCHITECT.

ALTERATIONS AT THE OXFORD AND CAMBRIDGE CLUB, PALL MALL, LONDON, W.

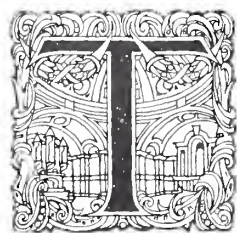
REGINALD BLOMFIELD, A.R.A., ARCHITECT.



HIS club house was designed by Sidney Smirke in 1859, and decorated by Crace about forty years ago. Among the alterations done at the club was the refacing of the main staircase with Greek

Skyros marble, the styles and rails of statuary marble, divided by sunk beads in Keene's cement gilded. The old window was removed and an entirely new window formed in the south wall. This is shown in the photograph and on the scale drawing. Holland & Hannen were the general contractors. The painting, decorations, and plasterwork were carried out by George Jackson & Sons, Ltd., and the marblework was executed by J. Whitehead & Sons, Ltd.

Here and There.



THE perennial and general interest in art circles that attaches to the subject of the Venus de Milo, and the controversy regarding the exact position of the missing arms, is greatly stimulated by the recent report to the effect that an unmutated terra-cotta representation of the famous statue, with arms complete, has been discovered in Greece. According to this report, the statuette found exactly reproduces the Venus de Milo type, and represents the goddess holding a mirror in her right hand while her left supports

her drapery. After nearly a century of doubt and uncertainty, which has been productive of much speculation and a prodigious amount of literature in the form of articles by archæologists and others, it will undoubtedly be disappointing to many if this latest apocryphal work is finally accepted as settling the question. Indeed, the solution offered does appear inadequate, and although we realise there is a possibility that future developments may require a redistribution of the matter, we are inclined to allow the report to rest for the present under the "important-if-true" classification, feeling that there is a strong probability of its lacking in the essential quality.—*American Architect*.

The Manchester Royal Infirmary.

Edwin T. Hall and John Brooke, Associate Architects.



THE new Infirmary buildings which have been erected in Oxford Road and Nelson Street, Manchester, are to be opened by the King early in the new year. The old Infirmary buildings are situated in Piccadilly, but when the question of erecting a new building was proposed, it was decided to do so on an entirely new site, and the present site is largely the gift of the late Sir Joseph Whitworth, to which additions have been made by purchase, increasing its area to nearly 13 acres. For the buildings a competition limited to five architects conversant with hospital work was held, and the assessor, Mr. J. J. Burnet, A.R.S.A., selected the design of Mr. Edwin T. Hall and Mr. John Brooke.

In the new building provision is made for 592 patients and 339 resident officers, nurses, and servants. In all there are forty-eight separate blocks erected at a cost of about £500,000. The general disposition will be noted from the plans. The main frontage to Oxford Road shows the centre Administration building flanked by the Teaching

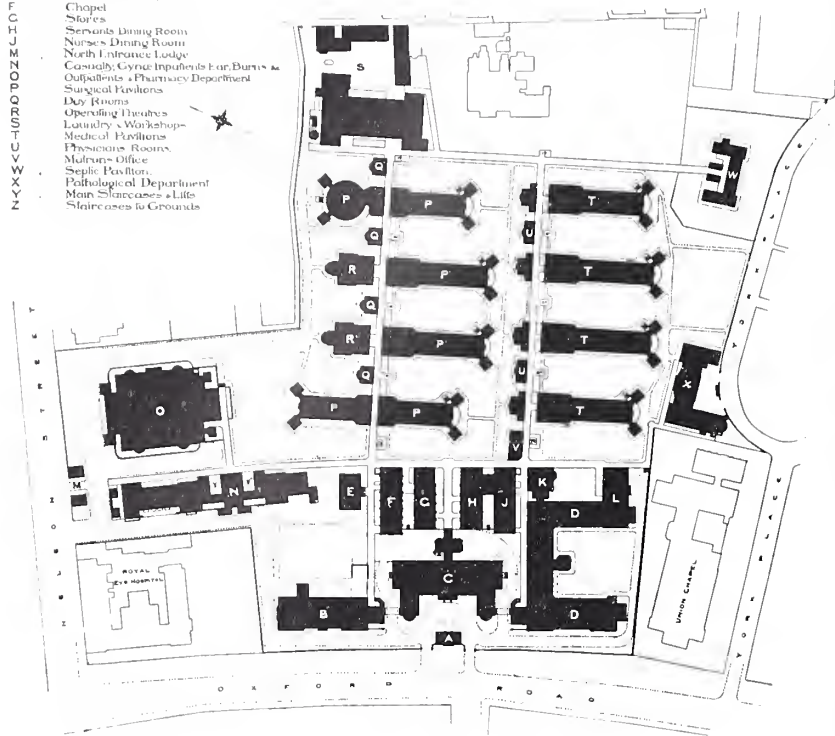
Department on the left hand, and the Female Staff Home on the right. On the Oxford Road frontage is the Out Patients' Department and Casualty Department. Each frontage has an entrance lodge by which all traffic must pass. The whole of the buildings are connected by covered ways, and while the distances separating the blocks are comparatively small, plenty of fresh air is provided. The whole of the internal traffic of the hospital is thus under cover. The sides of the covered ways are only enclosed to a height of 4 ft., so that while fully protected by these sides and the overhanging glass roofs from the weather, the air has free access. Under these covered ways are subways in which all the heating, hot-water, steam, gas, and cold-water mains are laid, as well as the electric mains and telephone wires, so that they can be attended to without in any way interfering with the regular traffic of the institution. The wards are built on the pavilion system, with spaces of 60 ft. between. Out of the ten pavilions six are allocated to surgical cases, and four to medical cases. Five pavilions have three floors, and the other five two floors, providing in all twenty-five large wards. All the pavilions lie north to south,



THE WEST ENTRANCE LODGE AND ADMINISTRATION BLOCK BEYOND.

Photo: Entwistle, Thorpe & Co.

- A denotes West Entrance Lodge
Teaching Department
Administration
Female Staff House
Stewards Staff Quarters
Chapel
Stores
Servants Dining Room
Nurses Dining Room
North Entrance Lodge
Casualty, Gynae. Inpatients & Outpatients & Pharmacy Department
Surgical Pavilions
Day Rooms
Operating Theatres
Laundry & Workshops
Medical Pavilions
Physicians' Rooms
Museum Office
Septic Pavilions
Pathological Department
Main Staircases & Lifts
Staircases to Grounds



BLOCK PLAN

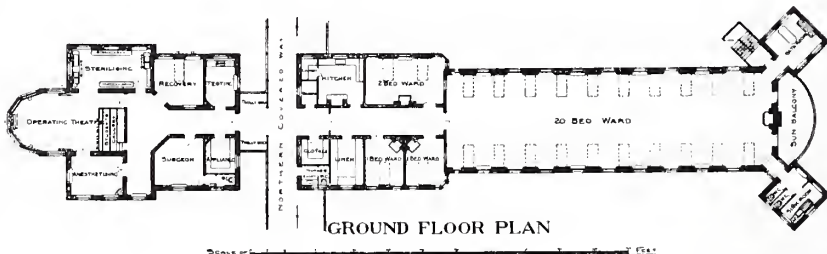
so that the wards receive direct sunlight. They also lie at right-angles to the covered ways, and the distance from the Administrative centre is reduced to a minimum. All the pavilions have open-air space between the lowest floor and the ground. In the basement are the branch mains from the various services, from which vertical pipes ascend direct to the wards. All horizontal pipes liable to collect dirt are thereby avoided. The staircases in all cases extend to the flat roofs, which are available for promenade purposes. Each ward has three small wards attached to it, one for two beds and two for one bed each. There is also a ward kitchen, linen room, and clothes store. The sanitary conveniences are situated in detached towers at the end of the wards. All the windows have fanlights at the top, with side draught protectors, and a special glass made by Messrs. Pilkington Brothers, Ltd., St. Helens, was utilised largely for the lower windows. This is the morocco pattern figured rolled glass; while showing an obscure pattern, it is smooth on both sides, thus fulfilling the sanitary requirements of

the Infirmary Committee. The same firm supplied a large quantity of their prismatic glass, ordinary sheet and rolled plate glass for use in the building.

The floors are of smooth concrete covered with linoleum, but Dolomont jointless flooring, supplied by the British Dolomont Co., Ltd., London, has been used throughout in the small wards. The skirtings are of teak, hollowed out to an easy curve, and all wall and ceiling junctions are joined with a curve and painted and varnished. "Gilmour" hospital doors, absolutely flat and smooth on both sides, and made of polished wainscot oak, have been used throughout the wards. The wards are heated by hot water, with radiators hinged so that they can be easily cleaned. In the operating theatre there is a new feature in the shape of a small gallery to accommodate some twenty-four students, which is shut off from the operating part of the theatre by a

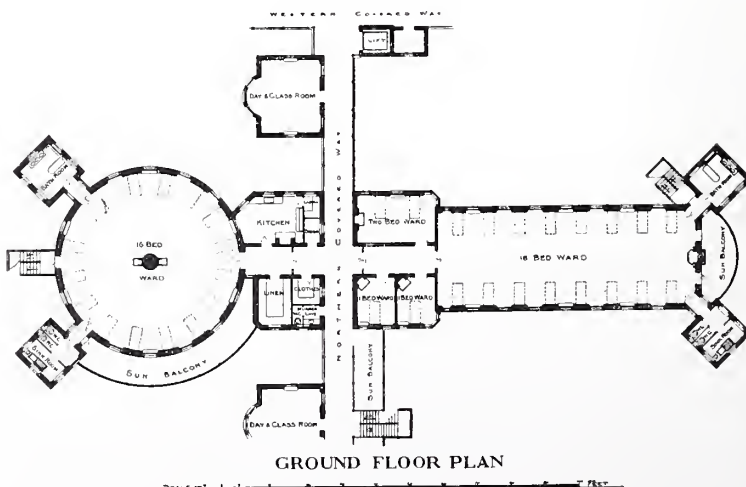
plate-glass screen 7 ft. high, designed to intercept dust, but not to cut off a clear view or the sound

PAVILION P⁴ & THEATRE R²



GROUND FLOOR PLAN

PAVILIONS P^{3&6}



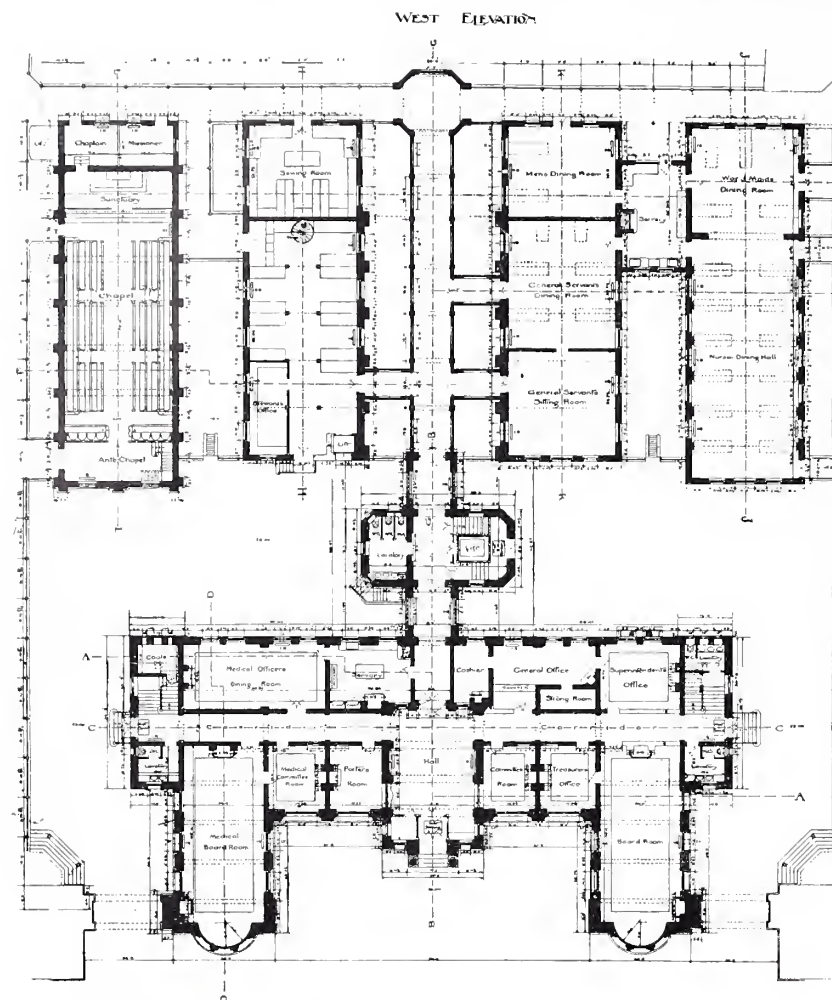
GROUND FLOOR PLAN

PLANS OF NEW SURGICAL WARDS.



Photo : Enticastle, Thorpe & Co.

GENERAL VIEW OF THE PRINCIPAL FRONT.



GROUND PLAN OF THE ADMINISTRATION BLOCK.

of the surgeon's voice. A separate door connects this gallery directly with the lobby. The theatre walls are lined with Sicilian marble to a height of 7 ft., and above with reconstructed marble; the ceiling is glazed with opal tiles, and the floor is of terrazzo. The reconstructed marble-work was supplied by the British Stone and Marble Co., Ltd., London, and the contract was increased in four rooms in one block to cover the whole of the walls, including the dado. The surgical and sterilising appliances are kept in an annexe communicating with the theatre through an open archway. Operating theatre furniture was supplied by James Woolley Sons & Co., Ltd., of Manchester. James Slater & Co. were responsible for the extensive kitchen installation and supplied the milk pasteurisers and sterilisers for the operating theatre instruments room.

The stone bays to the surgical and medical wards, and windows to the kitchen corridor, are fitted below transoms with safety cleaning casements, with fittings of a special design so that they can easily be cleaned down. Above the transoms are ventilators with rod gearing. The operating theatre bays, besides being double-glazed, are also

fitted with casements. The inner windows are angle and tee steel casements fitted flush with the woodwork and hung at the side to open inwards. The centre windows on the ground floor have the outsides glazed with sheets of plate glass, and the two side windows with casements fitted with handles and bolts, so as to be thrown open quickly in case of a patient's collapse. Above the ground floor, the windows are hung double, folding without fixed meeting rail, angle and tee inner glazing, and safety cleaning outer casements. The whole of the wrought-iron windows, as well as the counter lights, over a thousand in all, were supplied by George Wragge, Ltd.

The exterior elevations are faced with red brick and Portland stone dressings, the latter supplied by the Bath Stone Firms, Ltd., of Bath. The glazed bricks were supplied by the Burmantofts branch of the Leeds Fireclay Co., and by the Farnley Iron Co. The sculpture and carving were done by Mr. Gilbert Seale, of London, these including the wood-carving for the chapel. The stained-glass window in the chapel was executed by Mr. Dudley Forsyth, and was given by the general contractors, and the frontal and curtains

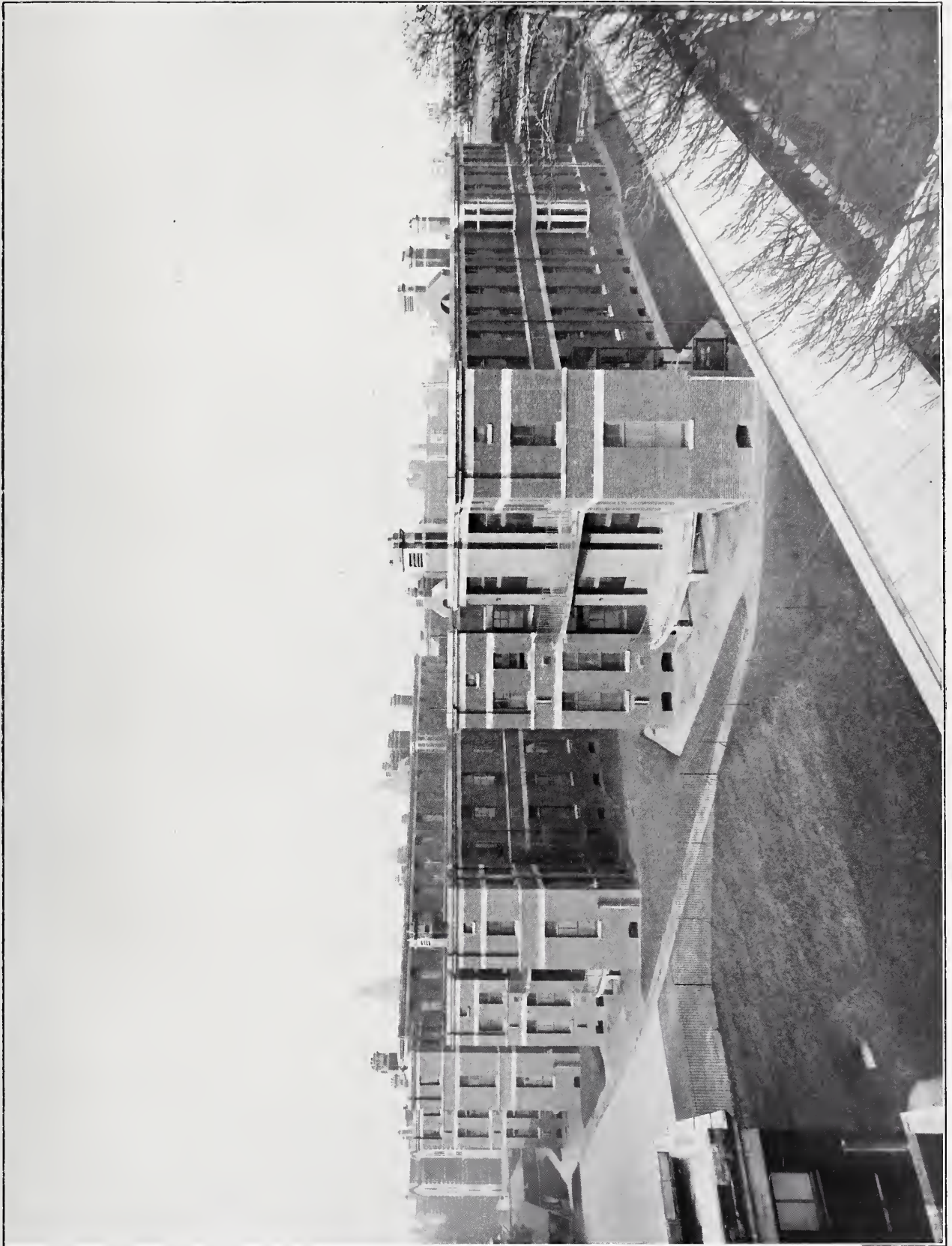


Photo : Entwistle, Thorpe & Co.

THE MEDICAL WARDS FROM THE SOUTH-EAST.



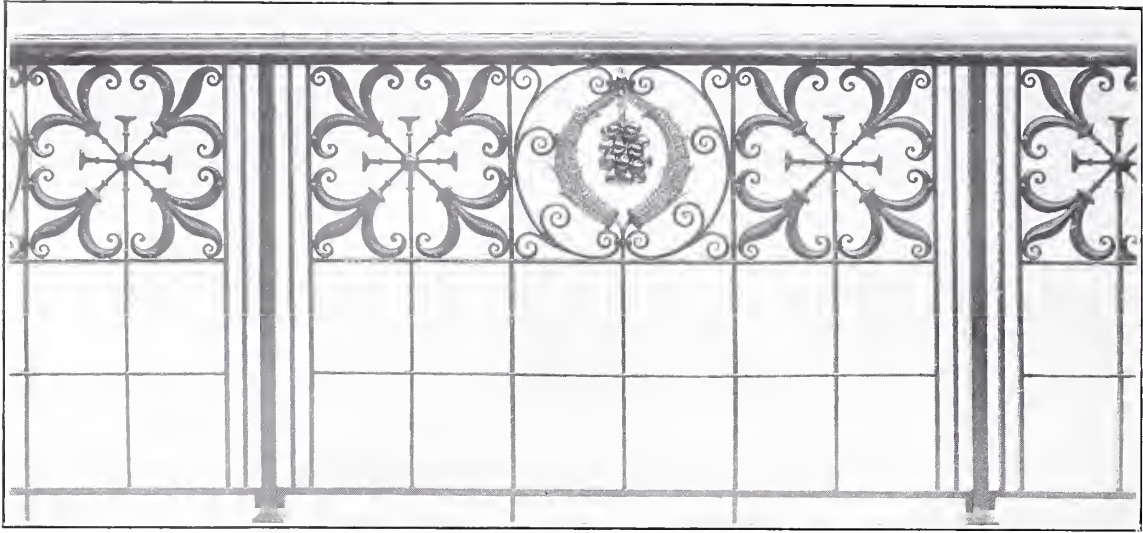
Photo : Entwistle, Thorpe & Co.

THE OUT-PATIENTS' DEPARTMENT.



Photo : Entwistle, Thorpe & Co.

THE CHAPEL.



ALTAR RAILING IN THE CHAPEL.

of the chapel were the gift of Mr. Edwin T. Hall. The altar railing in the chapel was made by Veritys, Ltd., of Manchester, who also supplied the electric light fittings to the building. R. Crittall & Co., of London, supplied gas hot closets.

The grounds surrounding the wards have been made as green as possible with grass, and many of the trees which had grown in the gardens occupying the site have been retained. Iron staircases between each pair of pavilions give access to the grounds.

The drainage scheme is divided into many sections, each one thoroughly ventilated, so that there are no pipes in which sewer gas can accumulate. Every group of rainwater drains is carried to a flushing tank placed near a manhole, so that the soil drains are kept constantly flushed without the cost of using town water. Every manhole was specially designed, and is of glazed ware; the bottom is in one solid piece, with all branch inlets at the required angles. Every drain can be swept throughout its length. All rain manholes are covered with open gratings.

The cold-water service throughout is direct from the mains to baths, sinks, and closets, but as a breakdown in the supply would be a very serious thing, the service is taken from the three separate corporation mains, any one of which can serve any part of the hospital.

The electric supply is for the same reason taken from separate corporation generating stations to the main switchboards. In each pavilion the light is divided between the two separate sources of supply, so guarding against total failure. In the operating theatre there is also a low-tension supply from a storage battery, and in other important spots pilot gas light.

In the w.c.'s the closets throughout, supplied

by Doulton & Co., Ltd., have the flushing tank, of white glazed stoneware, like the basin, fixed immediately above the basin. The flush is automatic, actuated by the door without rod gear, and so worked that no flush occurs on entering the water-closet and shutting the door, but only on leaving, thus effecting a saving of 50 per cent. of water, as compared with the usual door flushes. All closets are supported directly from the walls, leaving the floor free from obstruction to thorough cleaning.

The baths, also by Doultons, are of white glazed ware, have parallel sides, with anti-splash rim made flat, and Doulton's patent mixing valves. They are so wide that a bather can sit in them with comfort.

The filters, which are fitted over the sinks, are "twins" joined together by an arch and bib-valve, on which a thermometer is fixed. Hot and cold water are laid on, and thus filtered water at any temperature may be obtained. The filtering china "candle" is also protected by a stocking which collects all dirt, and is readily removable for cleansing.

A destructor furnace and steam disinfecter are located near the boilers. All the clocks are electrically controlled from a master clock. The locks, door and window furniture, floor springs, and fanlight gearing have been supplied by Colledge & Bridgen, Wolverhampton.

As an instance of the magnitude of the work, it is stated that the architects prepared 6,600 drawings and copies, and the average number of men employed on the works in the last three years was over 650. There have been used 13,650,000 bricks, 165,000 cubic ft. of Portland stone, 1,820 tons of steelwork, 200 tons of lead; 19,500 yds. of steam and water piping, and 74 miles of electric cables and wires.



THE NURSES' DINING-ROOM.



THE BOARD-ROOM.

Photos: Entwistle, Thorpe & Co.



Photo : Entwistle, Thorpe & Co.

THE OUT-PATIENTS' WAITING HALL.



LECTURE THEATRE.



THE MUSEUM.

Photos: Entwistle, Thorpe & Co.



A MEDICAL WARD.



THE KITCHEN.

Photos: Entwistle, Thorpe & Co.

MANCHESTER ROYAL INFIRMARY.

EDWIN T. HALL, London.
JOHN BROOKE, F.R.I.B.A., Manchester } Associated Architects.

WILLIAM WINDSOR, Manchester, Quantity Surveyor.

MILLER, WILSON & PEGG, Manchester (electrical)
EDWARD G. HILLER, Manchester (boilers and steam-pipes) } Advisory Engineers to Architects.

ALFRED TURNER, Chief Clerk of Works.

F. WILDE and R. PATTERSON, Assistants.

HAROLD ARNOLD & SON, Doncaster, General Contractors.

C. A. HOYLE, Chief Assistant and Surveyor.

F. GILBERT, General Foreman.

GILBERT SEALE, LTD., London, Sculpture and Carving }
J. DUDLEY FORSYTH, London, Window in Chapel } Art Craftsmen.
VERITYS, LTD., Manchester, Sanctuary Railing }

SOME OF THE SUB-CONTRACTORS.

BURMANTOFTS, LTD., and FARNLEY IRON CO., Leeds.—Glazed Bricks.

THE BATH STONE FIRMS, LTD., Bath.—Portland Stone.

BROOKES, LTD., Manchester.—Granite.

HARD YORK NON-SLIP STONE CO. (branch of Brookes, Ltd.), London.—Artificial Stone Pavings.

RUSTS VITREOUS MOSAIC CO., London.—Mosaic Pavements, &c.

BRITISH DOLOMENT CO., LTD., London.—Jointless Flooring.

THE ART PAVEMENTS AND DECORATIONS CO., LTD., London.—Terrazzo Flooring and Opalite Ceilings.

ST. PANCRAS IRONWORKS CO., LTD., London.—Pavement Lights.

J. & H. PATTESON, Manchester; BRITISH STONE & MARBLE CO., London.—Marble Wall Coverings.

T. & R. BOOTE, Burslem.—Wall Tiling.

DARGUE GRIFFITHS & CO., Liverpool.—Heating and Hot-water Plant and Piping, Steam Mains, &c.

JAMES SLATER & CO., LTD., London.—Kitchen Plant; Milk Pasteurisers; Steam and Electric Sterilisers.

S. JOHNSON & SON, Mirfield.—Plastering.

DOULTON & CO., London.—Water Closets, Sanitary Fittings, &c.

THE PALATINE ENGINEERING CO., Liverpool.—Kelvin Taps.

PILKINGTON BROS., LTD., St. Helens.—Glazing.

GEORGE WRAGGE, LTD., Manchester.—Casements.

W. SHRIVELL, London.—Theatre Gallery Framing.

VERITYS, LTD., Manchester; J. W. SINGER & SONS, LTD., Frome; THE GENERAL ELECTRIC CO., LTD., Manchester.—Electric Light Fittings.

THE GILMOUR DOOR CO., LTD., London.—Oak Doors.

COLLEDGE & BRIDGEN, Wolverhampton.—Locks, Door Furniture, and Fanlight Gearing.

PEACE & NORQUOY, Manchester.—Folding Partitions.

J. W. SINGER & SONS, LTD., Frome.—Bronze Panels.

YATES, HAYWOOD & CO., London; FLETCHER, RUSSELL & CO., LTD., Manchester; WELL FIRE CO., Manchester; DOULTON & CO. (Faience), London.—Chimneypieces and Grates.

RICHARD CRITTALL & CO., London.—Gas Hot Closets.

BROOKES & CO., Manchester.—Lift Enclosures.

CUNLIFFE & DEAN, Manchester.—Gates and Railings, Staircase Balustrade and Fittings to Clothes and Boot Stores.

GOODALL, LAMB & HEIGHWAY, LTD., Manchester.—Furnishing.

JAMES WOGLLEY, SONS & CO., LTD., Manchester.—Operation Theatre Furniture, Instruments, &c.

Books.

SIR CHRISTOPHER WREN.

Sir Christopher Wren. By Lena Milman. 8 in. by 5½ in. pp. xvi, 367. Illustrations 64. 7s. 6d. nett. London: Duckworth & Co., 3, Henrietta Street, Covent Garden, W.C.



BIOGRAPHY of Wren can be shaped to attract one of two classes of readers—the architects who look for critical analysis of his achievements, and the cultivated public that desires a wide view of Wren as a man as

well as an architect. Miss Lena Milman's tastes and equipment have obviously directed her to look to the latter class, but none the less her biography is worthy a place in every architect's library. It is easy to see Wren in wrong perspective, to regard him as a man merely of spires and entablatures, and to forget the mathematician, the naturalist who discoursed on Surinam pheasants, the enthusiast for "Sciographical Knacks" who "once surveyed a horse's eye as exactly as I could," and the astronomer who was Savillian Professor before he was Surveyor of the

King's Works, and solaced his last years with an attempt to devise a manner for taking longitudes at sea.

Miss Milman attributes Wren's appointment as Denman's assistant to Evelyn's influence, and here she is unquestionably right. His reversion of Denman's post was, however, not due only to the admiration which Charles II. felt for Wren, but also to the influence of the Duke of Buckingham. Pepys makes this clear. He met Hugh May just after Wren's appointment, and May complained bitterly that Buckingham, who owed May £1,000, was "so ungrateful as to put him by, which," continues Pepys, "is an ill thing, though Dr. Wren is a worthy man." Not the least notable feature of a career of incessant labours was the all but universal admiration which Wren won from his contemporaries. Miss Milman brings evidence of this in the letters of Sancroft, Isaac Barrow, Dr. Sprat, and others, at almost too great a length. Indeed, the personal relationships and general achievements of Wren fill space that might perhaps have been more usefully devoted to a more general survey of his art. One of the twelve appendices is devoted to his "Report on Salisbury," and another

to the "Memorial concerning Westminster." Both are of great importance from the light they throw on Wren's attitude to Gothic art. Of Salisbury he writes with judicial weight. He is full of praise for its proportions and restraint, but, ever practical, is severe on the inadequacy of the foundations and the "Poise of the Building"—criticisms entirely just. Indeed, the attitude of Wren on this question is that of a man more Gothic than the men of Gothic times. We think Miss Milman might have laid some emphasis on Wren's debt to mediæval sources. She opens her book with a little note on later (Roman) Renaissance, as though this motive alone affected Wren. There is much in his work which cannot be explained unless we recognise the wide catholicity of his architectural outlook. It was his power of combining the conflicting ideals of romanticism and classicism that gives to St. Paul's the picturesqueness and imposing mass which make it the unique masterpiece among Renaissance churches. Miss Milman is apologetic about Wren's Gothic, but needlessly. From the fact that his Paris letter of 1665 makes no mention of Gothic work, she argues that it had no more charm for him than for others of his day; but at that date Wren's vocation was newly upon him, and the Salisbury Report of four years later is critical, but no way scornful. Imperfections in the detail of his own Gothic work ought not to obscure an appreciation of the fact that his grasp of Gothic principles is rarely at fault.

Miss Milman takes us through all Wren's chief buildings, and her criticism, if it strikes no new notes, is perhaps all the better for that. It is temperate and discriminating. She does not, for example, defend the arch treatment of the Fountain Court cloister at Hampton Court, nor the overcrowding of its elevation. We are glad to note that Kilmainham is fully treated, as it is less known than from its sober excellence it deserves. Chelsea, St. Paul's, and Greenwich, are adequately dealt with, and the parish churches rather slightly, but as largely, doubtless, as the scheme of the book allowed.

The list of Wren's works is useful. We notice that the Court House of Williamsburgh, Virginia, is not included among the doubtful attributions, though tradition attributes it to Wren, and not altogether without reason. It is a dignified little work, and the design was probably by someone of the calibre of Kempster, if not by the master himself.

If we cannot quite accept Miss Milman's view of the spiritual significance of Wren's art, we sympathetically record it:

What is St. Paul's but the monument of the Church's victorious struggle with mediævalism? She retained un-

altered that ground-plan of the cross upon which Christianity must ever be built up while attracting to herself the manifestations of beauty of past ages and asserting her right to that wide inquiry of which Wren, with his vitality, his scientific erudition, and ready resource, is the type for all time. Fifteen hundred years had elapsed before, by the teaching of the humanists, the words spoken to St. Peter at Joppa met their full interpretation: it was at the hands of the merry-hearted artists of the Renaissance that, clad in form and colour, the message was carried to the ends of the earth: "Quæ Deus mundavit, tu ne commune dixeris."

An eloquent apologia, with which we take farewell of a thoughtful and well-written book.

WHAT IS AN ART CRITIC?

What is a Picture? By C. G. Millar. 8 in. by 6½ in. pp. 71. Price 2s. 6d. nett. London: Elliot Stock, 62, Paternoster Row, E.C.

MR. MILLAR is also the author of "Business Success." So we learn from the title-page of this slim volume, which is "a book for the novice in art comprehension." This strikes us with a pleasant sense of quaintness, but Mr. Miller should really keep to business success. Through fifty pages he pontificates on art in general. He is equally complacent when setting down platitudes or wildly controversial views. The last twelve pages are given to "art aphorisms" which we find are culled from the preceding pages—a charming anthology. The author's literary tools include the mixed metaphor and the split infinitive, and he spells Mr. Sargent—*Sergeant*. We will quote an art aphorism:—

"An audience which is being entertained by a number of performers may listen approvingly to most of them, but when they hear the 'real thing' they are startled out of themselves."

That is how we feel when we read the "real thing" in art criticism.

CISTERCIAN ARCHITECTURE.

Architectural Description of Kirkstall Abbey: Being the sixteenth volume of the Thoresby Society. By W. H. St. John Hope, M.A., and John Bilson, F.S.A. 9 in. by 5¾ in. pp. 150. Illustrations 96, and large coloured historical ground plan. Price 14s. nett. Secretary of the Society: B. P. Scattergood, M.A., 7, Cookridge Street, Leeds.

ONE can conceive no finer monument to the memory of that great antiquary, Ralph Thoresby, than this volume. The co-authors are masters of their subject, and have given us not only the standard work on Kirkstall, but two monographs on Cistercian architecture generally which are of infinite value. Mr. Hope has already dealt with the greatest Cistercian house, Fountains, in a similar thorough fashion, and this work on the abbey next in importance is worthy of the eminent author. Mr. Bilson's view is more subjective and comparative, and the two papers perfectly complement each other. In future there will be no excuse to refer to the out-of-date (but still unworthily treasured) Sharpe, whose blunders have been repeated *ad nauseam* by people writing on Cistercian buildings without any first-hand knowledge. Our only fear is that the book, being privately printed for the society, will not secure the wide circulation its solid merits deserve. However, it is obtainable from the Librarian of the Society, Mr. Samuel Denison, 12, Monkbridge Road, Far Headingley, Leeds, and is a book which the wise archæologist will not do without.

Architects' Craftsmen.

No. 1.—Messrs. George Jackson and Sons, Ltd., of
49, Rathbone Place, London.



ANY retrospect of English Art Plasterwork during the last two centuries, of its vicissitudes under the Philistinism of the nineteenth century, and of the rise and progress of the present revival, must necessarily include a consider-

able mention of the firm of George Jackson & Sons, a firm founded about the year 1780, who have been warrant-holders to four English sovereigns, and connected with every form of decorative relief-work for the last hundred years.

The original George Jackson of the firm was associated with the Brothers Adam; he introduced the use of composition into England, and superintended the cutting of the wood moulds in which the Adam ornaments were made. These original wood moulds, carved with extraordinary delicacy and precision, remain in the possession of the Company, and some are still in use.

Since the day when decorative plasterwork was executed laboriously on the actual ceiling, and under conditions of extreme discomfort to the worker, plastic relief ornament has progressed apace. New processes and new materials have been added to the decorator's resources—some, indeed, by this very firm—and by judicious application, suiting the method to the particular circumstances of the situation, the most lasting and beautiful results may be obtained. It may therefore be useful to cite briefly the various forms of modern relief decoration, with their special uses and advantages for the purpose of ornament. For large ceilings and cornices or bold ornaments without a great deal of undercutting, fibrous plaster is a most suitable medium. This material is composed of plaster and "scrim" or canvas, worked into gelatine or plaster moulds which have been made from the original clay or plaster models, and it has the merits of quickly drying and of being readily fixed.

Fibrous plaster, it is interesting to note, was introduced into England and first worked by Messrs. George Jackson & Sons, who bought the patent rights from Owen Jones, the architect, who had acquired it from the inventor, De Sachet, a Frenchman. The ceiling of the old St. James's Hall was the first work to be executed here in the material, and great opposition to its use was shown by the plasterers, who conspired to damage

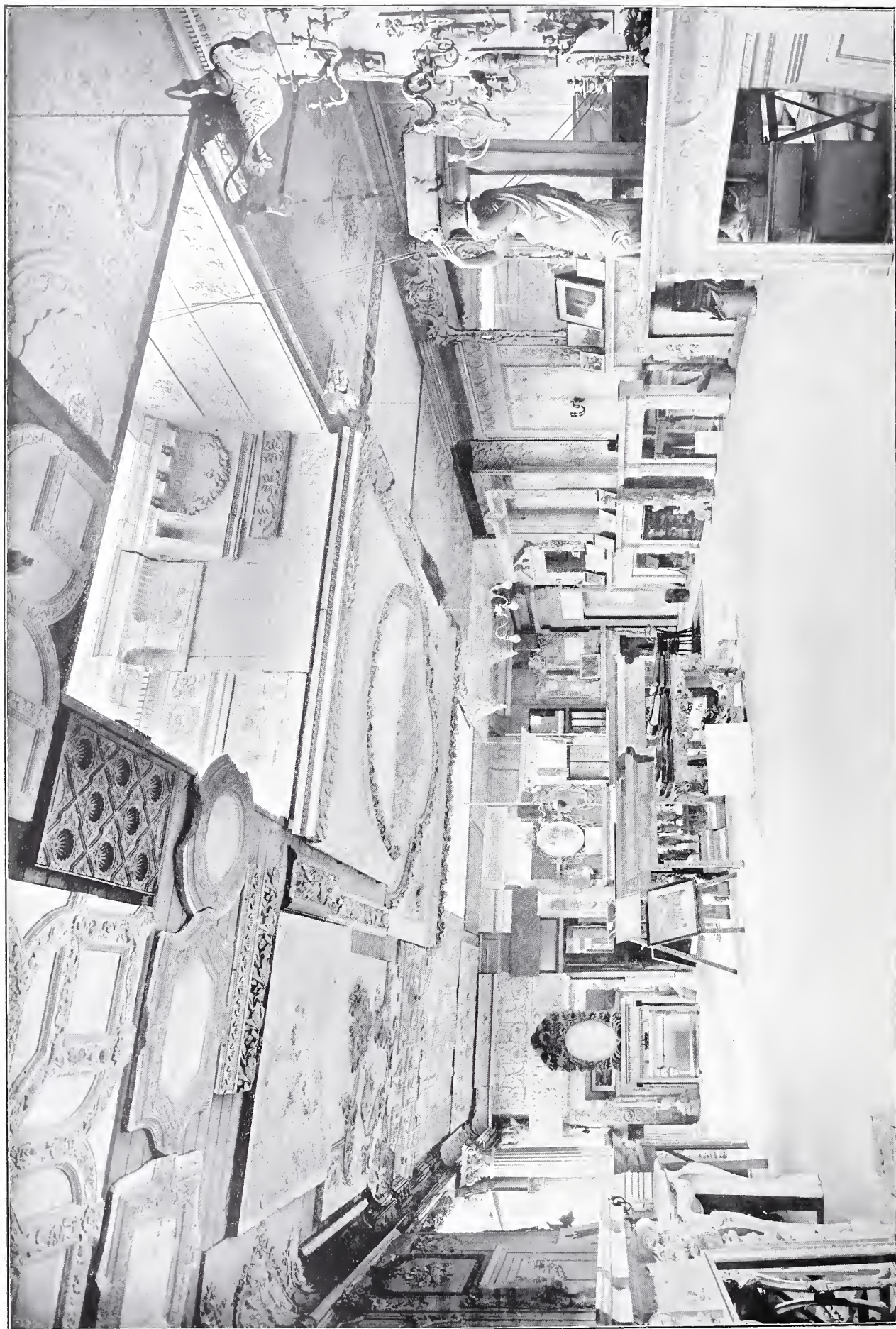
and delay the work as much as possible, finished panels having holes driven through them at night. This typical English attitude towards a new method was not, however, destined to last, and the use of fibrous plaster has steadily increased.

When the ornament is deeply undercut, as in old ceilings of the style of Grinling Gibbons and others, for which the ornament had to be moulded piece by piece and stuck up with wood pegs and wire, Messrs. George Jackson & Sons now use carton-pierre. A notable example by Wren of this type of ceiling is that at the Kilmainham Hospital, Dublin, which Messrs. Jackson restored a few years ago.

This material, composed of fine paper pulp with the addition of glue and some whiting, of a consistency resembling dough, is worked by hand into piece moulds, consisting in many instances of twenty or thirty separate parts. The ingenious manner in which these moulds are constructed, and the way in which all the various parts fit together, are somewhat bewildering, but the value of constructing them in this manner lies in the fact that instead of the ornament being pulled out of the mould (an impossibility with most deeply undercut work) the mould is turned upside down and the pieces picked off the ornament. Carton-pierre can be easily carved up to a fine surface, and is very tough and durable.

The basis of papier mâché is, of course, paper pulp. For building purposes it has been used on an extensive scale, and, indeed, it forms the substance of the dome of the Palais de Justice at Brussels. As an item of interest, it may be mentioned that the coved ceiling of the banqueting-room at the Ironmongers' Hall was carried out entirely in this material by Messrs. Jackson & Sons. In ornamental work it is largely used for enriched mouldings, as it does not shrink and has a good surface. For this purpose the material is put into brass moulds and subjected to great pressure under hand-presses.

Composition is a material widely known and largely used since the beginning of the nineteenth century for enriched ornaments to be applied to woodwork of all descriptions. Pressed into carved wood moulds, the finished ornament is glued to the wood surface. The first George Jackson of the firm it was who originally introduced the material into England, and he used it



A GENERAL VIEW OF THE SHOWROOMS.

for ornaments applied to ceilings, wood chimney-pieces, &c.

For their plaster decorations Messrs. George Jackson & Sons have a collection of moulds and models of every known period of ornament which is believed to be the largest in the world, owing to the long existence of the firm, and to the fact that the stock has been continually added to by making moulds of original plaster and carved-wood ornaments, modelling and moulding new ornaments. They possess about 20,000 carved-wood, brass, and plaster moulds, and thousands of plaster models.

But plastic ornament is not the only form of decoration to which the firm devotes its attention. They undertake decorative wood-work and relief ornaments, wood-carving and wood chimney-pieces. In the wood-carving shop, of which a view is given, and its approaches, there are many fine old models of various periods, and this department is but typical of the others. As the illustrations disclose, the workshops are veritable store-houses of fine models and patterns, the value of which will commend itself to every thoughtful architect. Thus examples of the exuberance and freedom of Louis Quinze, the sober refinement of Louis Seize, the broadness and roundness of the Georgian swags, the almost feminine delicacy of

the Adam, and the severer classicism of the Empire, all find a place among the many examples stored up in the cellars and workshops at Rathbone Place.

A view of the joinery workshop is not included among the other illustrations, principally for reasons of space; but it forms one of the most important departments of the firm, and from it are turned out large numbers of chimney-pieces, decorated doors, and other cabinet joinery work required for important decorative schemes. The production of chimney-pieces in the Georgian style is a speciality of the firm, and numerous examples of their work can be seen in the general view of the showroom. The Georgian architect expended particular care upon his chimney-pieces without over-elaborating them, or—a somewhat modern fault—making them unduly heavy and overpowering in the decorative scheme. Remembering that the grate is out of use for a considerable portion of the year, one can appreciate the merit of making the chimney-piece subservient to the general scheme, and not, as is now so often the case, the dominant feature in a room.

The future of decorative plasterwork is, at the present time, extremely promising. Architects have been able to convince their clients that money expended in the acquisition of delicately



ROOM FOR CLAY MODELLING.

modelled ceilings and friezes is money well spent, and that as decoration its effect in a room is not merely pleasing, but permanent. Undoubtedly a factor in its progress has been the insistence of the hygienic note; the value of plaster, not merely as a fire-resisting medium, but more particularly as a sanitary material, has been a considerable incentive to increased use, and the desire to effect some decoration on the flat dreary expanses which the Victorians covered with paper results from the increasing claims of art in our day.

The experience and assistance which a firm like Messrs. George Jackson & Sons are able to afford must necessarily appeal with considerable force to the average architect. Styles in decoration have not lost their vogue, and while the desire for a Louis Seize, Empire, Adam, or later Georgian rooms persists—and there are at present no signs of slackening in this respect—a firm which has worked through the whole gamut of styles during the last hundred years is in a position to give facilities that are possessed by few others. It is obvious that for the successful treatment of a ceiling in the Adam style, the firm which possesses the original Adam models and moulds is possibly the firm most fitted to carry it out.

Whether the design of the plasterwork be modelled on the lines of the historic styles, or

based upon the modern flat treatment of naturalistic or conventionalised flower motives, Messrs. Jackson & Sons are equally well equipped for its proper execution. For the modern cottage class of home, which is at the present time more popular than any other, this latter type of plasterwork is probably the most suitable; and with an increasing number of well-to-do people building their own country homes, a very legitimate field for plastic decoration has been opened up.

During the nineteenth century—a period when all branches of English art fell to their lowest and most degraded state—plasterwork declined almost entirely as an art, and was for all practical purposes restricted to the making of severely classical cornices and ceiling roses, with only occasional excursions into the higher flights in the larger mansions and public buildings. From this morass plasterwork has been rescued, and it only remains to reinstate it once more as one of the beautiful, and not merely useful, arts of building. Here, then, there is much opportunity for the architect and his craftsmen to combine in the future for its better progression, based on an enthusiasm for a new-found art, and the helpful experience gained from the many memorials of beauty and skill in past examples that the ages have handed down to us.



VIEW OF WORKSHOP FOR GELATINE AND PLASTER PIECE-MOULDING FROM CLAY MODELS.



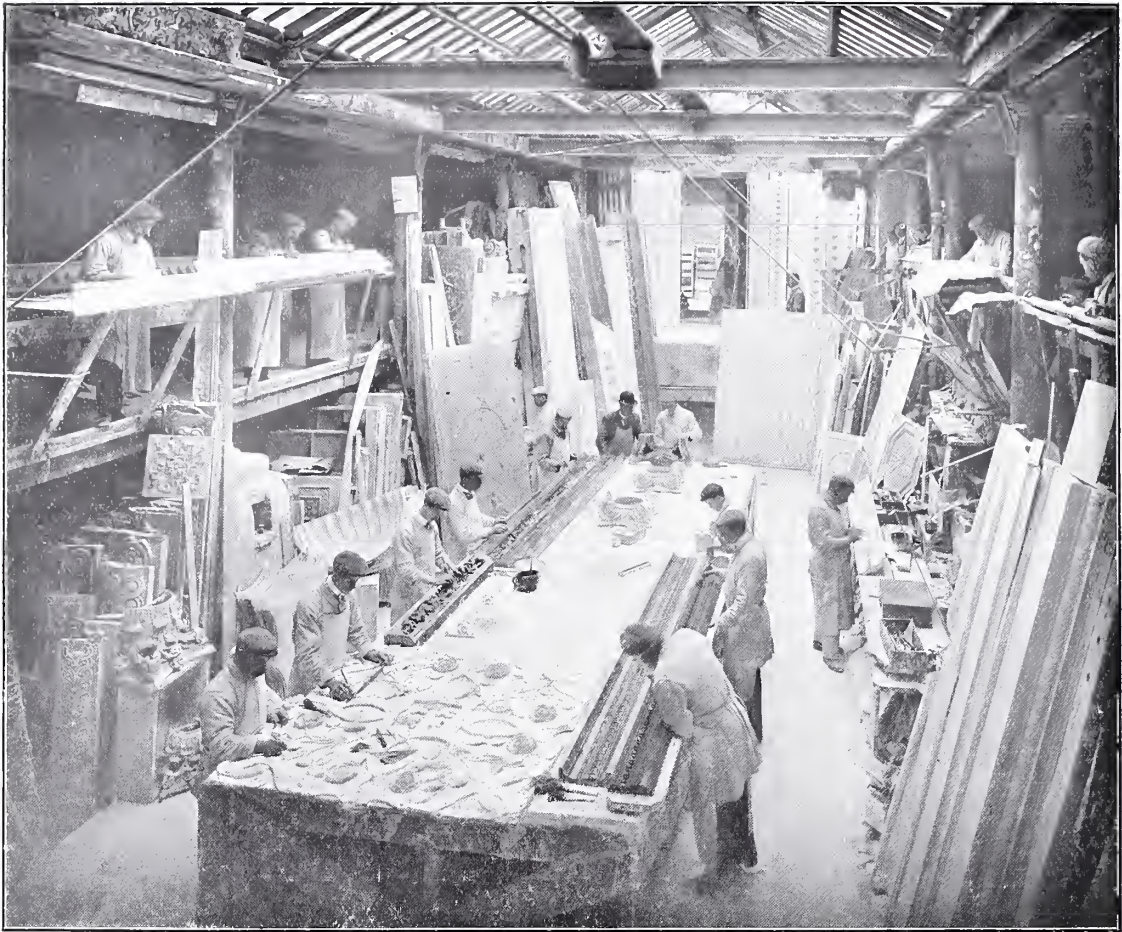
VIEW OF A WORKSHOP FOR MAKING FIBROUS PLASTER CEILINGS, CORNICES, COLUMNS, ETC.



A WORKSHOP FOR MAKING AND MOUNTING CARTON-PIERRE AND COMPOSITION ORNAMENTS ON TO WOOD OR PLASTER.



STAIRCASE WITH PLASTER MODELS OF FRENCH ORNAMENT FROM VERSAILLES, FONTAINEBLEAU, ETC.

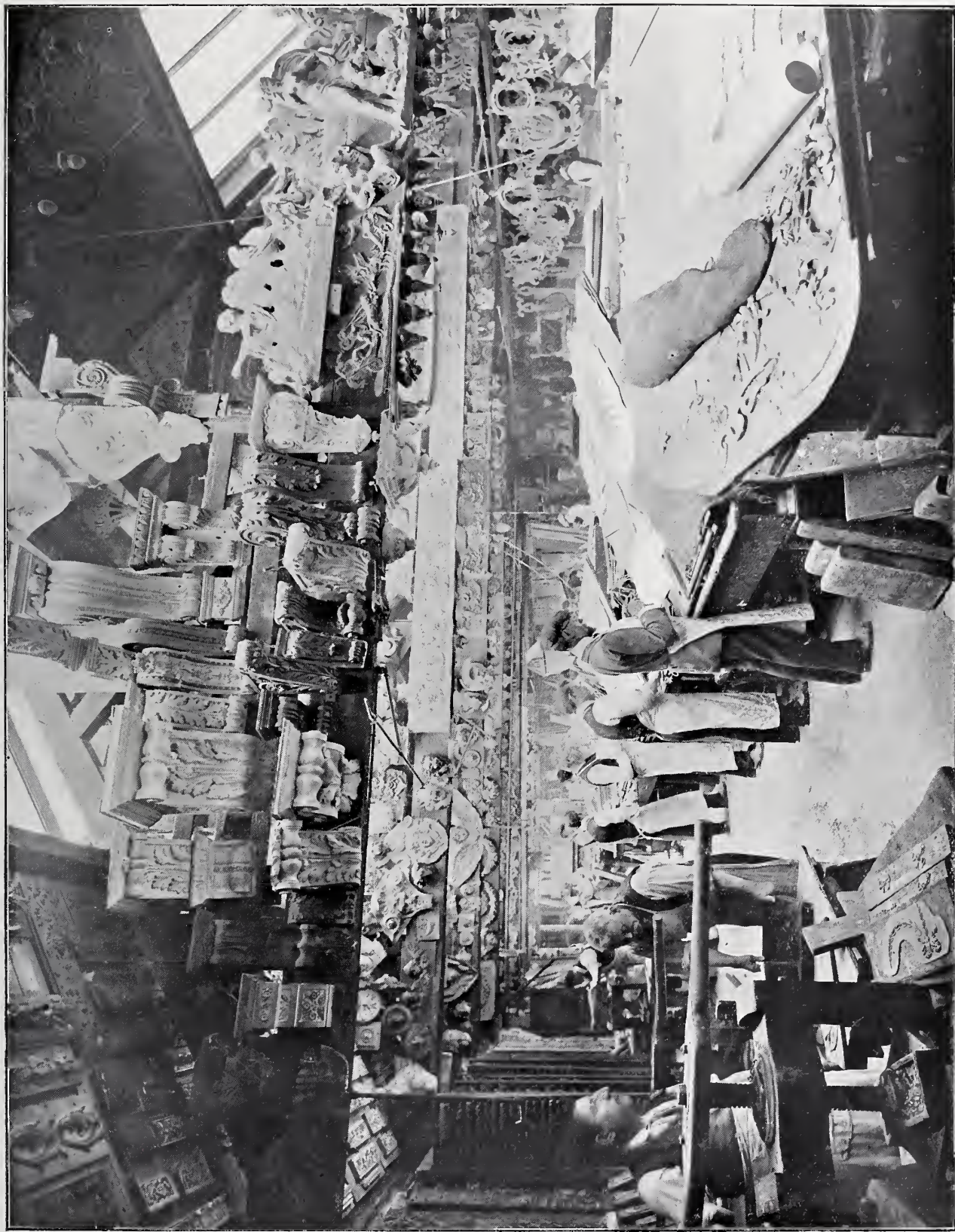


PREPARING MOULDS FOR CASTING FIBROUS PLASTER.

(In the foreground is a finished panel for a ceiling.)



THE WOOD-CARVING SHOP—SHOWING OLD EXAMPLES AND MODELS ON THE WALLS.

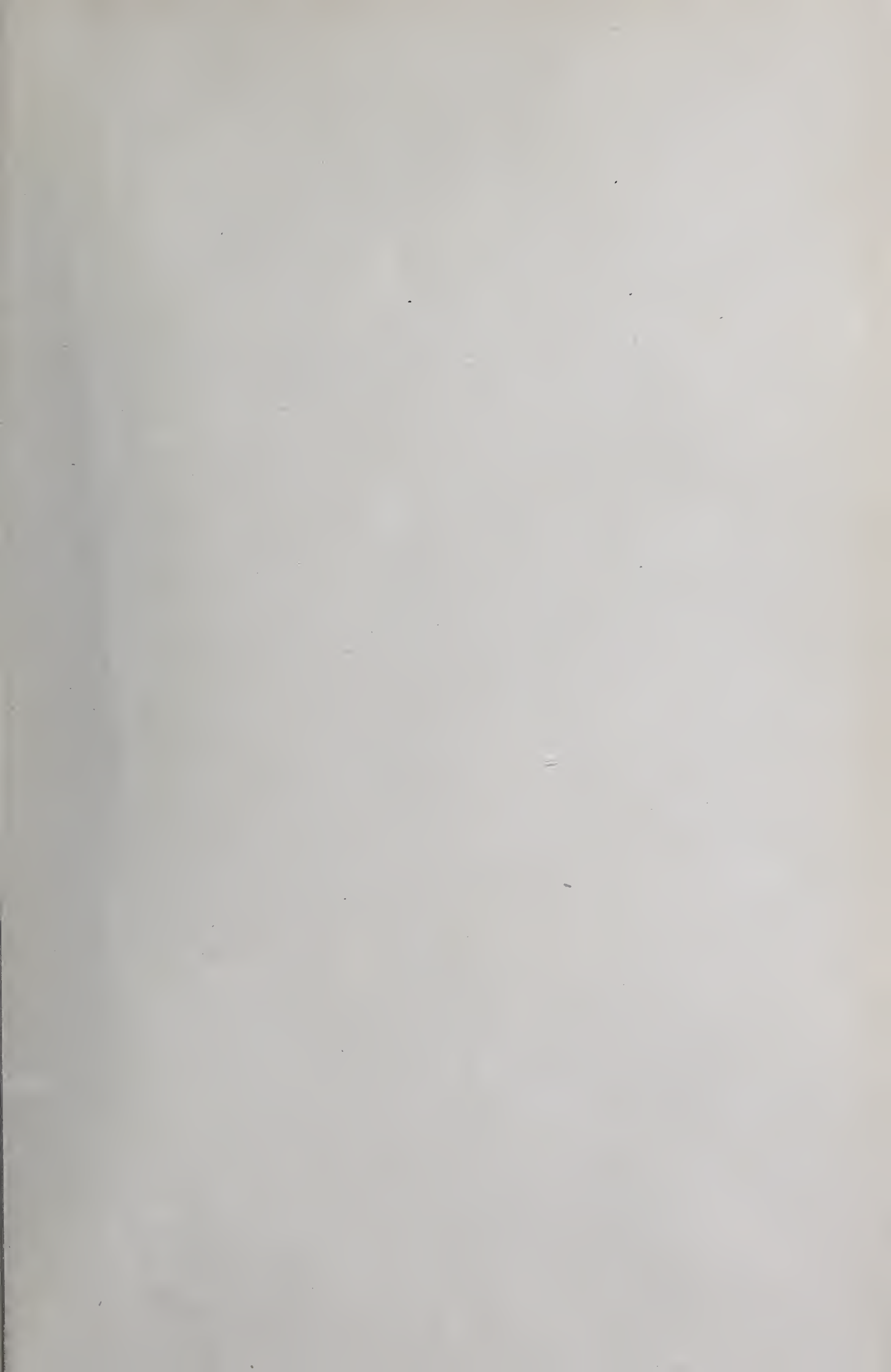


PREPARING ORNAMENTS AND PATTERNS, MADE IN WOOD MOULDS, FOR MOUNTING ON TO PLASTER CEILINGS.

(One of the old Adam moulds is shown in the immediate foreground, with an ornament just completed.)



WORKSHOP FOR FRENCH CARTON-PIERRE ORNAMENTS, WORKED BY HAND INTO PLASTER PIECE-MOULDS.



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